

JANUARY 30, 1954

MOTION PICTURE HERALD

FILM CENSORS FIGHT
TO STAY IN BUSINESS;
PLAN NEW LEGISLATION

REVIEWS (In Product Digest): TOP BANANA, BEACHHEAD, GYPSY COLT, TAZA SON OF COCHISE,
HIGHWAY DRAGNET, TURN THE KEY SOFTLY, KILLERS FROM SPACE, DRAGON'S GOLD, SECRET DOCUMENT—
VIENNA, FUGITIVE IN TRIESTE

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"I saw
M-G-M's
**'EXECUTIVE
SUITE'**
and it is the
GREATEST!"

The kind of
picture that
makes you want
to go out and
put up posters
and banners,
shout from the
roof-tops!



WATCH FOR THE "SEE FOR YOURSELF" TRADE SHOWS!

M-G-M's production "EXECUTIVE SUITE" was screened in New York last week.

Reports that something unusual was coming, were syndicated by Hollywood columnists to the nation long in advance.

The industry will soon see for itself this magnificent filming of the best-seller. It is an attraction in a class of its very own. M-G-M has penetrated powerfully behind the walls of a towering skyscraper where beauty's wiles and man's cunning are in primitive conflict, where office wives play their secret game and the fight for power and love is reckless and daring.

The book that sold hundreds of thousands of copies and is still going strong has been brought to the screen with this carefully selected cast of stars: **WILLIAM HOLDEN, JUNE ALLYSON, BARBARA STANWYCK, FREDRIC MARCH, WALTER PIDGEON, SHELLEY WINTERS, PAUL DOUGLAS, LOUIS CALHERN, DEAN JAGGER AND NINA FOCH.** (Also Tim Considine • Screen Play by Ernest Lehman • Based on the novel by Cameron Hawley • Directed by Robert Wise • Produced by John Houseman)

M-G-M is proud of "EXECUTIVE SUITE." It joins "KNIGHTS OF THE ROUND TABLE" and other Big attractions to glorify our 30th Anniversary Jubilee. It is good news for the entire industry.

"The kind of picture
CinemaScope was made for!"

CUE MAGAZINE

"Packed with action on a
grand scale! Rousing,
spectacular entertainment!"

N.Y. JOURNAL-AMERICAN

THE COMM

WARNERCOLOR AND ST



WARNER BROS.

CINEMA!

"THE COMMAND" STARRING GUY MADISON · JOAN WELDON · JAMES WHITMORE

"Grandeur spread over
a wide vista! Climbs to
a new pitch of excitement!"

N.Y. WORLD-TELEGRAM-SUN

"A rip-roaring story
of the American Frontier
— the first to be offered
in CinemaScope! Should
make out handsomely
at the box-office. Exhibitors
who do not show this
in CinemaScope
are selling
themselves short!
Seldom has the screen
achieved such
excitement!"

M.P. DAILY

LAND

STEREOPHONIC SOUND



FIRST PRODUCTION IN

Scope



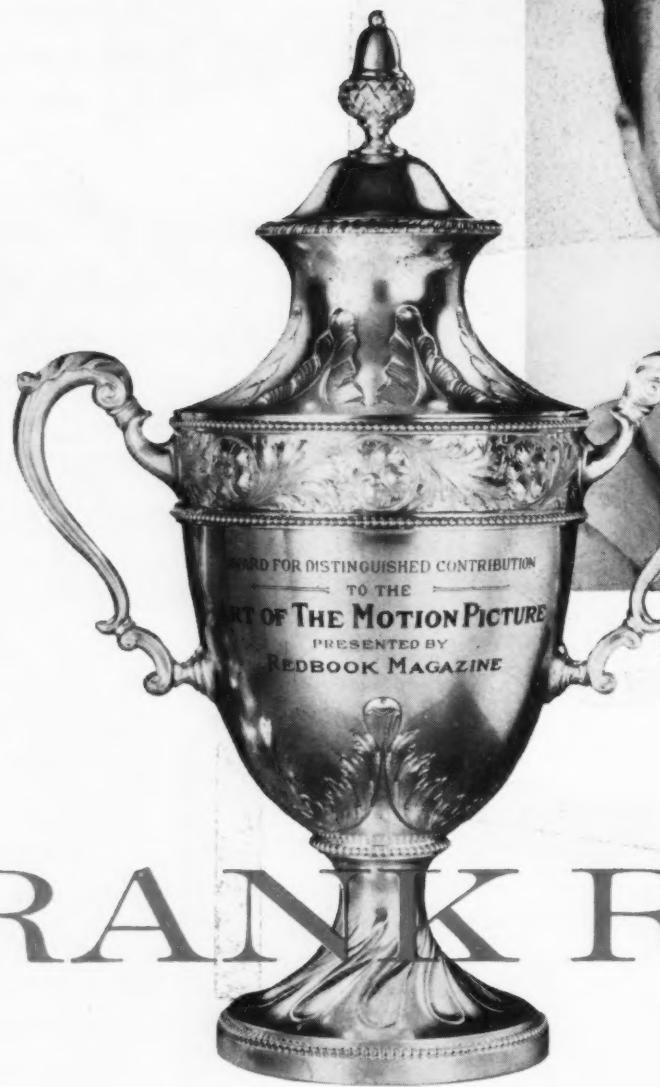
WITH
CARL BENTON REID · HARVEY LEMBECK · RUSSELL HUGHES · MUSIC COMPOSED
BY DIMITRI TIONKIN · PRODUCED BY DAVID WEISBART · DIRECTED BY DAVID BUTLER

"CinemaScope
does special things
for 'The Command.'
The Western
takes on a new and
impressive aspect.
Constantly exciting and
sharpened to a fine edge
for fuller impact by the
sweeping photography!
A particularly good story
by a writer known to
millions of readers!"

FILM DAILY

"Warner's first
CinemaScope venture
keeps the big-screen
process still hitting the
bull's-eye 100 percent!
An exciting,
fast moving actioner
that will hold
any type of audience!"

HOLLYWOOD REPORTER



TO FRANK ROSS

PRODUCER OF

The Robe
TECHNICOLOR

presented by 20th CENTURY-FOX

THE FIRST MOTION PICTURE
IN
CINEMASCOPE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 194, No. 5



MARTIN QUIGLEY, JR., Editor

January 30, 1954

The "Adults Only" Mirage

IN the wake of discussions of motion picture censorship and of the industry's Production Code system interest has been rekindled in the old—and many times rejected—idea of having all films classified either "For Family" or "For Adults Only."

While at first thought such a division of motion pictures into two classes might seem a convenient and suitable solution to many public relations problems, closer examination shows that it is only a dangerous mirage. Any steps taken to encourage either governmental or industry grading of product are steps on the road to chaos. Such a practice would bring economic ruin to thousands of theatres.

It is true that a limited number of theatres in the larger metropolitan areas and a single theatre in many cities are able to enjoy reasonable prosperity by catering exclusively to adult audiences. To a considerable degree that is what the so-called "art theatres" have been doing for years.

However, the majority of theatres in the United States and also in most parts of the world must live through patronage of persons of all ages. Confining attendance for any significant number of days of the week or weeks of the year to "adults only" would soon result in great financial loss in these theatres.

Apart from practical considerations of screening potential patrons in order to determine their age, the basic question arises as to what constitutes an "adult." Obviously the term does not include all who pay "adult" admission prices. Most theatres charge such scales to persons over twelve, yet no one is an adult at that age. An adult is a person of maturity, reasonable intelligence and common sense, and of emotional balance. Many persons do not reach such a state until the mid-twenties or even later in life. (Some, of course, never do.)

One of the strangest of the "adults only" grading schemes proposed recently is that suggested by Dr. Hugh M. Flick, head of the New York State censor board. He would grade pictures in four categories: 1) For the whole family; 2) A little less than entirely suitable; 3) For adults only, and 4) To be shown under very restricted conditions. His second and fourth categories are vague. No two persons could be expected to agree on the meaning of "a little less than entirely suitable." Also no state or political subdivision should be in the position of attempting to police "very restricted conditions" for exhibition of a film.

Dr. Flick has been quoted as saying that his suggested system has been used for many years in England. That is not precisely correct. In Britain the industry maintains the British Board of Film Censors which enjoys quasi-official status although local governing bodies may do film censoring of their own when they wish. Pictures

in Britain are classified as suitable for all; for adults and children when accompanied by adults and for adults only. In practice the intermediate classification is meaningless because enterprising children are able to persuade adult friends or strangers to buy tickets and "accompany" them into the theatre. No exhibitor is in a position to determine whether the accompanying adult is responsible for the child so admitted.

At present the American motion picture industry has enough problems without creating another—and one of complex and questionable character—in the form of any official or industry-sponsored system of grading motion pictures as a condition of attendance.

■ ■ ■

New Allies for 3-D

THOSE observers both within and outside the industry who have heralded the death of 3-D motion pictures might note that stereo films have lately been winning new and powerful friends. It has been evidenced that the many earlier reports of the demise of 3-D were greatly exaggerated.

Last week a motion picture organization with a most distinguished record of continuous research to improve its product technically, the Technicolor Corporation, and the Polaroid Corporation announced an agreement by which the Technicolor dye transfer process of making color prints will be combined with the Vectograph base film made by Polaroid. Vectograph film combines on one film strip the left and right eye images required in 3-D.

In London Dr. Leslie Knopp, technical adviser to the Cinematograph Exhibitors Association, recently gave an address to the Royal Society of Arts in which he extolled the merits of 3-D and its promise of being an asset to improve the entertainment quality of pictures.

The motion picture in its constant struggle with competitive forms of recreation needs every asset it can use effectively. Already, under the most difficult circumstances, 3-D has demonstrated that it is a potential asset. Theoretically 3-D is compatible with every screen ratio.

■ ■ ■

Q Exhibitors and their patrons throughout the world will be hoping that the announcement of the forthcoming resignation of Pete Smith from MGM does not necessarily indicate that the famed short subjects producer will remain inactive. Fortunately, enough subjects have been completed to keep the series going for more than a year. By that time Mr. Smith should again turn his talents to making movie audiences laugh and learn. For more than a decade Pete Smith specialties have been rated by exhibitors as the top live-action shorts in the HERALD-Fame poll.

—Martin Quigley, Jr.

Letters to the Herald

Should Standardize

TO THE EDITOR:

The industry should standardize some one way of showing pictures, either one wide screen or CinemaScope. Also, the distributors should bend over backward to keep every theatre open. We have two theatres. The one in the town of 2,500 (television a big factor) is closing the end of the month due to not enough business to warrant the cost of film and no relief is in sight. It seems to me the distributor wants to close up the small town theatres.—*Exhibitor, Lake Mills, Wis.*

Tell About CinemaScope

TO THE EDITOR:

I have just played my first CinemaScope production, "How to Marry a Millionaire."

What a pity that we did not have some short subject to play with it which would have described CinemaScope and stereophonic sound in non-technical language.

The movie-going public is still confused, by all the wide screen, wide vision ads which theatres not equipped with CinemaScope are using and many of them do not know the difference.

What we need now is a good short subject describing in detail, but in language every patron can understand, just how CinemaScope operates. Not playing up any certain product, but a short on CinemaScope and stereophonic sound. Such a short should demonstrate stereophonic sound. Such a short should go behind the scenes to show the installation of a Miracle Mirror curved screen,

the horn units in back of the screen, the anamorphic lens on the camera, how the film is squeezed, then spread out on the big screen. Such a short would then convince a patron that the theatre has invested quite a sum to bring them this new medium and that there is a difference in a CinemaScope attraction and a really big screen blown-up picture.

Many theatres will reserve their wide screens exclusively for CinemaScope attractions as it should be, with the possible exception of using a 1.66 ratio, but anything bigger than that for regular pictures will certainly take away when the theatre does book and show a genuine CinemaScope attraction.

The movie-going public should certainly be shown the difference between CinemaScope and so-called wide screen presentations.—*Georgia Exhibitor, Ryan, Okla.*

Snappy Titles

TO THE EDITOR:

We need snappy film titles as well as star names. Please never use the words "love," "song" or "Broadway" in the name of a picture.—*Liberty Theatre, Chickamauga, Ga.*

More Comedy

TO THE EDITOR:

We could use more comedy type pictures, less sex and lighter romance. The fans enjoy pictures with some laughter, even in the more serious type pictures.—*Liberty Theatre, Chickamauga, Ga.*

"LETTERS" FIVE YEARS OLD

With this issue "Letters to The Herald" enters its sixth year. Initiated January 29, 1949, and published thereafter without a break in continuity, this department of The HERALD continues to be a sounding board for the industry in all situations throughout the world.

In five years, approximately 2,000 letters have been published. Although most of these have been from exhibitors, this page also serves as a meeting ground for the production and distribution branches. The points of view differ, quite naturally, but the goal for all is the same: a bigger, healthier industry.

"Letters to The Herald" reflect the immediate tempo of the times. Last year the dominant subjects were new screen techniques and the tax campaign; several years ago it was the advent of television as new and formidable competition. Always, of course, there are the worries over various trade practices whether the product is in 3-D, CinemaScope or conventional form. Always, too, there is the realization that there is nothing wrong with business that good product won't cure.

No one knows what turn events will take in 1954. It may be said with some confidence, however, that "Letters to The Herald" will continue to provide exhibitors, and others, with a valued outlet for their views.

MOTION PICTURE HERALD

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MUSICIANS Wednesday won five per cent more in studio wages. The four-year contract extension, signed in Miami by James C. Petrillo for the musicians, and Nicholas M. Schenck for the producers, changes no other conditions. Mr. Petrillo is president of the American Federation of Musicians and Mr. Schenck is president of Loew's, Inc. The studios are Columbia, MGM, Paramount, 20th-Fox, Universal-International and Warners. RKO and Republic will negotiate separately.

► The newsreel companies during 1953 covered 300 more events than in 1952, according to a Motion Picture Association of America analysis. Some other statistics: The cameras operated in 78 countries. Nearly one half of the new stories, 1,686, dealt with foreign matters, also a gain over 1952, and a reflection of a changing public attitude. Great Britain was first as a source of overseas news; Korea, second. Political news was less than one per cent in domestic coverage. There were 24 newsreel issues devoted to one subject. There were 112 sequences in newsreels on public welfare projects.

► The Russian campaign for trade with the West is having results on the European movie front. Eitel Monaco, president of the Italian Film Industry Association, was in Moscow this week discussing exchange of product. He said before he left Italy he had no "formulas." He also added he hoped the Italian industry would not be maneuvered into allowing the Soviet government to choose from its product only Italian "leftist" productions.

► Theatre Network Television, which has been doing well lately with business organization telecasts to theatres used temporarily as sales meeting sites—has signed the Metropolitan Opera. That organization's opening nights in November will be piped into theatres everywhere of importance except New York City, its home town. TNT hopes to enlist 100 theatres.

On the Horizon

► The Astor and Victoria theatres, on Broadway's Times Square, New York City, will be centers of a huge and unique remodeling in which the owner, City Investing Company, will invest \$1,000,000. Their lobbies will be redone, their marques joined and modernized; and above them will be a huge facade, to be the largest unbroken surface in the territory. It will be of more than 26,000 square feet, 30 feet long, and eight stories high, of frosted aluminum. And it will be available on yearly rates, for advertising. Below the buildings will be a sub-structure intended for an exhibition hall.

► Loew's is expected to ask the government for an extension of its February 6 divestiture deadline.

► The peculiar problem of the professional, varying earnings, on the yearly basis—coupled with steady taxation, so that his gains of good years are virtually confiscated—will be studied by a special group the Motion Picture Industry Council has formed in Hollywood. The group will attempt to foster "lean years tax legislation." It will co-operate with other groups seeking similar relief, such as The American Bar Association, and the Screen Writers and Actors guilds.

► If the customers understand the business, they'll support it. The Pix Theatre, Black Creek, Wisconsin, believing this, has been giving its patrons an alarmingly titled little pamphlet, "The End of Movies." It explains this means the end of movies of mass production and low budget; and that, however, there are better pictures now. It also tells of the struggle against the Federal admissions tax, and the problem of television. It then adds: "If your local theatres should close, our

youngsters would be forced to take to many miles of dangerous night driving in search of amusement, and risk ending in less desirable places. These hazards can be kept at a minimum if you patronize your local community theatre to help it survive these critical times."

► There's one man around who's not saying that stereophonic sound isn't for the smaller exhibitor. He's got a 383-seat house, and he put the system in, and he calls it marvelous. The man is Truman Rembusch, Indiana circuit owner, past president of National Allied, and an Indiana showman of some influence. The house is the Vogue, at Elwood, in that state.

► How to decide whether the "kids" are "kids"? Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, relays to members a suggestion from the field. When a male "kid" smokes in the lobby, tell him if he's old enough to smoke, he's old enough to buy an adult ticket. The showman who uses this method says once the boy discloses his age he seems impelled to disclose ages of others in his group.

► Motion Picture Association president Eric A. Johnston is expected to leave late in February for a return visit to the Near East as the President's special emissary to iron out Arab-Israel relations. A Paris stop-over to take a look at the French film negotiations is likely to be made by Mr. Johnston.

► Rough sledding is ahead in Congress on the Administration's request to more than double the budget for the government's overseas motion picture program.

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This week in pictures



AWARD, from the New York Critics Circle, to Columbia's "From Here to Eternity," "best" of 1953. Kate Cameron, "Daily News" critic and Critics Circle chairman, presents it to producer Buddy Adler, as Columbia's executive vice-president, Jack Cohn, watches.

THE SUBJECT was the Florida opening of "The Glenn Miller Story," and the principals, in Wometco circuit's WTVJ studio, Miami, are publicist Sonny Shepherd; Walter Winchell, broadcaster, and Jimmy Stewart, the film's star.



INTRODUCING "Riot in Cell Block 11" and producer Walter Wanger to Boston. The scene is at the Allied Artists luncheon for exhibitors. In array at the head table are Harry Goldstein and Aileen Brenon, publicity; Ben Abrams, district manager; George Robertis and Hermar Rifkin, Rifkin Theatres; Mr. Wanger; Maury Goldstein, general sales manager; Terry Turner, exploitation and Linus Travers, Yankee Network.



IT WAS "WELCOME HOME" for Stanley Kramer last week. The producer who left the aegis of United Artists for Columbia, and now has returned, was guest of UA executives at a press and industry reception. He is seen at the left, possibly talking about his next, "Not As A Stranger." Above, George Schaefer, his representative; Arnold Picker, UA foreign sales chief, and Charles Smadja, Continental manager.

Photos by the Herald



by the Herald

TONY OWEN, who has completed "Duel in the Jungle," which Warners will release, told newsmen in New York last week production abroad was the independent's only recourse. Not only is joint financing available, and not only is initiative and ingenuity heeded and supported, but costs are far less, and nothing approaches the impact of shooting "on the scene," he said. "Duel" was made mostly in Africa.



THE SCRIPT for Warners' "His Majesty O'Keefe" is presented, at Savannah, Ga., by Alderman Dan J. Sheehan to Walter C. Hartridge, right, president of the Georgia Historical Society, and Mrs. Lilla Hawes, its secretary. The film is about a famous sea-captain.



MARKING MGM publicist Bill Ornstein's latest book, "Deep Currents": a New York press luncheon. Above, reporter Mandel Herbstman, Mr. Ornstein, MGM advertising manager Silas F. Seadler, and Loew's Theatres advertising chief Ernest Emerling.

ON THE GO for "Pinocchio." Walt Disney artists Al Bertino, Dave Detiege, and Roy Williams arrive in New York for their 200-town New England tour in advance of the picture's opening February 17 at Keith's Memorial, Boston.



IN MEXICO CITY'S new Roble Theatre, Loew's International president, Arthur M. Loew, right, felicitates owner-manager Manuel Espinosa. The house has MGM optical track stereo sound for CinemaScope.



THE JOSEPH BURSTYN AWARD is given by Otis Guernsey, Jr., center, New York "Herald Tribune" critic, to Fae R. Miske, of the Burstyn organization, for "Justice Is Done," at New York ceremonies last week. With the pair are Arthur Mayer, distributor, and Kate Cameron, New York "Daily News." The award is from the Independent Motion Picture Distributors Association, for the best foreign language film.



AT A PRESS BRIEFING, Monday in New York, preceding the arrival of Turkish president Celal Bayar, the 20th-Fox president, Spyros Skouras, whose company is cooperating with the State Department, greets Consul General Necdet Kent, left, and Ambassador Feridun C. Erkin.

SPARKS OF CENSORSHIP FIRE SHOWER INDUSTRY

Repercussions of Court's Verdict Bring Argument Into Sharp Focus

Reverberations of last week's Supreme Court decision reversing state censors on "M" and "La Ronde" were felt all over the exhibitor map in the United States and faint echoes were touched off as far as Mexico and Canada.

In New York last Thursday and Friday, at a meeting of censors from six states, Dr. Hugh M. Flick, director of the New York State Censor board, declared the censors were of the belief that the Supreme Court decisions have "substantiated the constitutionality of pre-regulation of motion pictures."

Appeal to Public for Support of Regulation

An open bid for public support of state censorship was made by the conference. It issued a statement defining the points of agreement reached by representatives of the six states which impose pre-regulation on motion pictures. The fourth point dealt with the public and read as follows:

"Since the recent decisions of the United States Supreme Court have made the public increasingly conscious of the problems of pre-regulation of motion pictures, we welcome the interest and support of all those who concur in our objectives."

The previous three points agreed to by the conference read as follows: 1. We are agreed that the U.S. Supreme Court has upheld the constitutional rights of the States to exercise pre-regulation on motion pictures.

2. We feel that our basic fundamental purpose is in no way weakened by the recent decisions of the U.S. Supreme Court.

3. We affirm our determination to continue to bar objectionable films in terms of our respective State laws.

Would Establish Four Categories

In the statement of agreement no mention was made of Dr. Flick's stated proposal to classify films in New York as to audience categories. The suggested system which would put four different types of tags on films is expected to be proposed by Dr. Flick to the New York Board of Regents. It is understood, however, that the category system is not expected to be presented in the immediate future. The categories are "for the whole family," "a little less than entirely suitable," "for adults only," and "to be shown under very restricted conditions."

In Columbus, Ohio, the Supreme Court decision was regarded by religious leaders as an encroachment on state rights which

PINANSKI CALLS CODE GREAT ASSET, BARS "TAMPERING"

WASHINGTON: Voicing the hope that there will be no serious tampering with the Production Code, Sam Pinanski, president of the American Theatres Corporation of Boston last week informed Eric Johnston, president of Motion Picture Association of America, that in his opinion the need for the Code is greater today than at any time since its adoption by the leaders of the film industry.

Mr. Pinanski told Mr. Johnston that "with both producers and exhibitors made desperate by dwindling business, temptation is stronger today than ever before to sensationalize story elements and adopt other methods which the Production Code

now restrains." He added that "to do this would be ruinous."

"It is true," Mr. Pinanski continued, "that some of the regulations adopted for enforcement of the Code may have become obsolete or never should have been adopted in the first place. But as I understand it, there is ample opportunity to change these regulations and bring them into line with current thought. I do not object to this being done. But I most sincerely hope there will be no serious tampering with the Code itself. It has been one of the great assets of our business and will continue to be if we only have brains enough to keep it."

may lead to a program under which the public would be urged to support only proper films.

Meanwhile Loew's Broad theatre there was to open "M" on Thursday on an "adults only" policy. The picture previously had been banned by Ohio censors.

Religious Leaders Offer Support

Asserting that the Supreme Court action was a challenge to leaders of all faiths, several of the religious leaders said they would support a program designed to discourage attendance at improper pictures.

Dr. William Young, executive secretary of the higher education board of the American Lutheran Church, said that he felt the church had an obligation to stand firm on the situation. Edward M. Dawson, president of the Columbus area of the Council of Churches, said the decision "represents a grave problem which should be given serious consideration by inter-faith groups to act to offset any ill effects that undesirable movies produce." Bishop Hazen Werner of the Methodist Church in the Ohio area stated that Ohio censorship that has served with "liberality" has been questioned by the decision. This, he said, is a blow to the good life that means so much to Americans. "Freedom," he added, "does not include the tolerance which would overthrow organized life nor tolerance of deterioration of moral life for which that every freedom exists."

Herman Levy, general counsel of the Theatre Owners of America, said that in his opinion the Ohio censorship statute is now ineffective and the New York statute

has been left tottering as a result of the U.S. Supreme Court action regarding both films. In a "case digest" of the Supreme Court decision, Mr. Levy said last week that these verdicts are an admonition to all municipal, county and state censorship groups that the Supreme Court "will not tolerate censorship" by non-definitive, vague and indefinite standards. In all fairness, he added, "those governmental agencies that are now applying such standards in the censoring of motion pictures, should, of their own volition, remove the laws from their books and not require further appeals to the courts by distributors, producers and exhibitors."

Sees "Great Advance" Toward Freedom

Mr. Levy asserted that the decisions handed down by the Supreme Court do not accomplish complete freedom from censorship. But he contended, "it must be regarded as a great advance toward an ultimate goal."

"Now, more than ever before, the entire industry has a great obligation to itself to guard zealously its rights in this field and to bring to the attention of the courts of the nation all infringements on freedom of expression with the objective in mind that ultimately the U.S. Supreme Court will accept as its decision the philosophy and conclusions of the 'concurring' opinion," Mr. Levy said.

From Washington Senator Johnson (D., Col.) said that the people must now depend upon the motion picture industry to regulate itself, since the Supreme Court has denied

(Continued on page 16, column 1)

NEW

High
IN EXCITEMENT!

NEW

High
IN ENTERTAINMENT!

NEW

High
IN CINEMASCOPE

20th Century-Fox proudly presents

"Hell and High Water"

TECHNICOLOR-DELUXE

IN
CINEMASCOPE

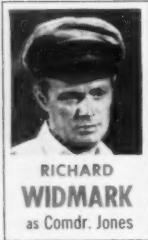


please turn.....

ACROSS THE LENGTH AND BREADTH OF THE WO

From London to Manila . . . from Paris to Tokyo Bay . . . from

CinemaScope crashes through uncharted frontiers of high adventure . . . engulfs you in drama unprecedented . . . of a beautiful woman in the captive-world of a submarine who had to be all things to 29 mutinous men . . . as they defied hell and high water on the most desperate mission ever filmed!



RICHARD
WIDMARK
as Comdr. Jones



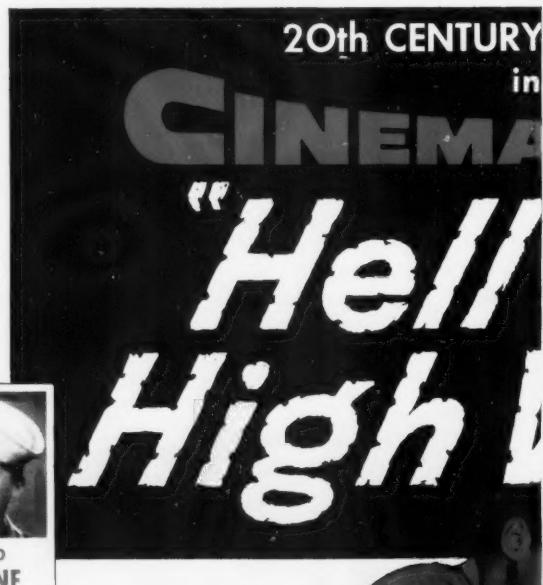
BELLA
DARVI
as Denise



VICTOR
FRANCEN
as Prof. Montel



DAVID
WAYNE
as Dugboat Walker



Produced by RAYMOND A. KLUNE
Directed by SAMUEL FULLER

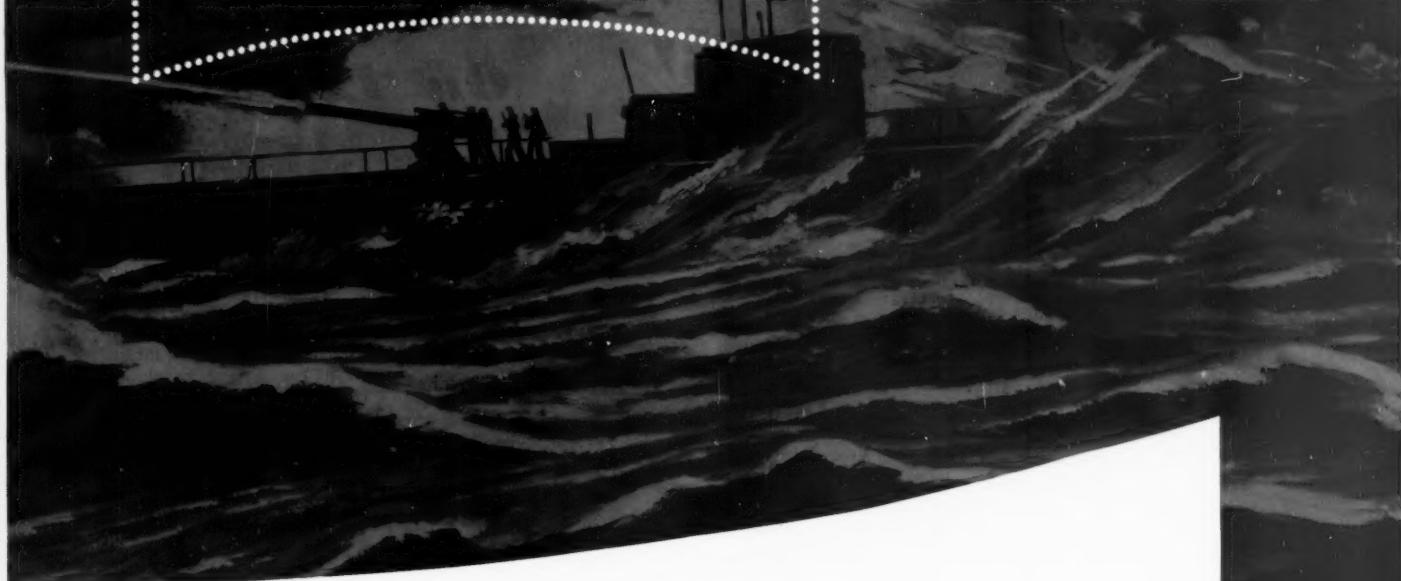


World Premiere Presentation

RLD

CINEMASCOPE

GOES INTO ACTION!



Vienna to the China Coast... THROUGH THE ATOMIC ARCTIC!

-FOX presents

Scope
and
Water"

TECHNICOLOR-DELUXE



CAMERON
MITCHELL
as "Ski" Brodski



GENE
EVANS
as Chief Holter



RICHARD
LOO
as Fujimori



HENRY
KULKY
as Gunner McCrossin

Here, on CinemaScope's scientifically created screen, in the wonder of 4-track, magnetic Stereophonic Sound is action unparalleled, emotion unrivalled, as CinemaScope rides the crest of staggering realism from depth charges to the collision of submerged submarines.

Screen play by JESSE L. LASKY, Jr.
and SAMUEL FULLER

Based on a story by
DAVID HEMPSTEAD

• Roxy Theatre, New York • February 2nd

COMPO UNIT DISCUSSES TAX STATUS WITH HUMPHREY

WASHINGTON: A Council of Motion Picture Organizations' delegation met Tuesday with Secretary of the Treasury Humphrey to exchange views and furnish information on the industry's problems linked to the Federal admissions tax.

Mr. Humphrey told the delegation that the first order of business is to get the technical tax revision bill out of the way and the next thing on the agenda is to handle the excises automatically scheduled for reduction on April 1. The president has asked that these cuts be cancelled. After that, Mr. Humphrey said, they can see what they have developed in their general study.

Members of the COMPO delegation got the impression that Mr. Humphrey expected that any changes in excises other than the April 1 excises would be handled in a separate, later bill. Key members of the House Ways and Means Committee have indicated their idea would be to handle any new excise cuts, including any reduction in the

admissions tax, in the same bill in which some of the April 1 excises are extended.

Mr. Humphrey indicated that he was well aware of the President's promise in the veto of the Mason bill to grant some relief but that he himself could not make any statement until the entire excise study was finished.

The industry officials promised to submit fresh information bringing the Treasury up to date on theatre closings, prices, shift of business from subsequent to first runs, and other matters.

Members of the COMPO delegation were: Col. H. A. Cole, Pat McGee, Sam Pinanski, Al Lichtman, Walter Reade, Jr., Wilbur Snaper, Al Sindlinger, Alfred Starr, Abram F. Myers and Robert W. Coyne.

The industry outlook to obtain a cut in admission tax at least to 10 per cent improved Wednesday when House Speaker Joseph Martin said he hoped Congress this year could cut to 10 per cent all excise taxes above that level.

CENSORSHIP

(Continued from page 12)

states the right to ban "immoral" films. He inserted in the Congressional Record a telegram from the Legion of Decency announcing the Legion's condemnation of RKO's "The French Line."

In Albany a bill proposing a "jury plan" for New York State, under which appeals on the banning of a picture would be tried by a jury will be introduced in the state legislature by Senator Fred Moritt, of Brooklyn, he disclosed this week.

Senator Moritt's plan would change the New York State Censorship system by providing a State Supreme Court jury trial in appeals from the refusal of the Board of Regents to issue a license for a picture. The present system call for an appeal to be heard by a court of judges only.

Myers Suggests "For Adults Only"

Abram F. Myers, board chairman of Allied States, expressed wonder "if the industry's opposition to official censorship isn't complicated by its adherence to the Production Code and the decisions of the Code Authority."

In a statement from Washington, Mr. Myers said: "Now is the time for the industry to consider a new classification by the PCA; namely, "For Adults Only."

In Elizabeth, N. J., the City Council passed an ordinance, advocated by several Catholic organizations, banning "indecent" motion pictures, literature and other material from the city.

In Chicago the State Supreme Court took

under advisement the appeal of the State circuit court decision vetoing the banning of "The Miracle" there.

In Canada, two provinces, Alberta and British Columbia, banned the showing of Columbia's "The Wild One," while protest on the banning of "Martin Luther" in the province of Quebec continued to mount. Also in Quebec Premier Maurice Duplessis announced in the legislature his intention to apply censorship to TV films.

In Mexico City it was announced that pictures there would be subject to increased censorship. The Ministry of Public Education informed the Picture Producers Association that it will assign an inspector to view all pictures while in production so as to avoid anything getting into them that "could harm the culture of the people."

Report 2.5% Attendance Decline in Britain

LONDON: The Board of Trade Journal reported a 2.5 per cent decline in attendance at British theatres during the quarter ended September 26, 1953, compared with the corresponding quarter of 1952. It placed the number of paid admissions for the 1953 period at 326,722,000.

The decline is slightly less than that registered for the same period in previous recent years. The Journal commented that the annual rate of decline in attendance appeared to be slowing down, adding that, in any case, there had been considerable improvement in the position from the last quarter of 1952 through the first quarter of 1953, when admissions ran between five and six per cent lower than the corresponding quarter a year earlier.

Most Circuit Heads Frown On 'Line'

Early reports from film buyers and circuit heads in New York and the field indicate considerable opposition to playing RKO Radio's "French Line" without a Production Code seal.

Edward L. Hyman, American Broadcasting-Paramount Theatres vice-president, declared that the organization operates in a decentralized manner so that he could not speak for all units. He said that as far as he was concerned it "would not be played unless it gets a Code seal." He pointed out that the same decision has been made by the men in the field.

Joseph R. Vogel, Loew's, Inc., vice-president in charge of theatres, declared forthrightly that the circuit will not play the film "unless it gets a seal."

An executive of Skouras Theatres Corporation expressed the same decision. He said the circuit will "not play it unless it is removed from the 'condemned' list and is given a Code seal."

An executive of Walter Reade Theatres, Inc., pointed out that no definite decision will be made until the picture is viewed, which was to have been Friday. He pointed out, however, that the circuit had previously informed RKO that it would not play the picture without a Code seal.

Wiesenthal, Bagnall Resume Production

HOLLYWOOD: Olympic Productions has been reactivated as an independent organization with Sam Wiesenthal as president and production head, in association with George Bagnall. Simultaneously with this announcement, Mr. Wiesenthal said that he has just acquired "Bitter Sage," a Western novel by Frank Gruber, and has scheduled it as the first to roll on the new Olympic production schedule.

Elmer Baulch, Crescent Head, Dies at 50

NASHVILLE: R. Elmer Baulch, 50, president of the Crescent Amusement Company since the death of Tony Sudekum, died at a local hospital Tuesday, apparently of a self-inflicted gunshot wound. A spokesman for the family stated that Mr. Baulch had appeared to his friends to be depressed for some time. He was a son-in-law of Mr. Sudekum, and was associated with many local organizations.

Goldenson on Polio Drive

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, has been named chairman of the motion picture division of the 1954 Greater New York appeal in behalf of the National Foundation for Infantile Paralysis.

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YEAR RECORD BUSINESS AND IF IT HAD NOT BEEN FOR THE
BLIZZARD SUNDAY WE WOULD HAVE SET A MODERN RECORD FOR
THE WEEK HOWEVER IN SPITE OF ATROCIOUS WEATHER SINCE
SUNDAY WE STILL WILL HAVE ONE OF BIGGEST WEEKS IN LAST
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(5 WEEKS ON BROADWAY)

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AND
SENSATIONAL
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IN BUFFALO,
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THE TWO MOST RUTHLESS MOB MONarchs WHO EVER TERROR-REIGNED ACROSS THE SCREEN!

NOW ON ONE DOUBLE-THRILL BILL!

Raw! Rough! Violent!
The cold-blooded hot-head who brass-knuckled his way to the top of the Underworld!

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SCREEN ADAPTATION BY HARVEY THAW

EDW.G. ROBINSON
WITH DOUGLAS FAIRBANKS, Jr. • MERVYN LeROY
DIRECTED BY W.R. BURNETT • SCREEN ADAPTATION BY FRANCIS EDWARDS FARAGH

Terry Ramsaye Says

• • • • •

A SHOWMAN WHO GROSSES BILLIONS

NOW WITH January behind us we've had the year's end reflections and forecasts of this and all the other industries. One finds more unanimity of promise than of deep-set conviction that everything is just fine and that 1954 is to be the big year. Anyway it will be about as long as any. Everybody in every industry with something to sell positively vibrates with optimism, in print.

In point of fact the motion picture figures that we are getting indicate that the last two or three months do show upturn for a lot of box offices, with encouragement in varying degrees for all the new techniques, and the old ones too.

Progress is being made—and better be, or else.

Meanwhile as we glance across the total scene it is to be observed there is a lot of that urgency manifest in every direction wherever anybody has anything to sell to anybody. Salesmen are the evangelists of the doctrine of eternally expanding economy.

The pursuit of the customer's dollars, and a lot of the customers have been laying-by plenty of them, all of a sudden seems to grow more intense.

And the more intense the effort the more it is obvious that salesmanship of everything becomes more and more dependent on showmanship.

As has been observed here often enough before, our screen industry so far has had to live by selling entertainment while everybody else has been giving it away, somewhat in the old medicine show technique.

It becomes of special interest just now to observe the most ornately skillful merchandising by showmanship campaign of this ardent 1954. It is the sales-gala approach of the motor car industry led off and spectacularly, overwhelmingly keynoted by General Motor's Motorama show in New York and accompanying publicity. The big pitch consists of the gay, gaudy, glamorous, scintillation, sparkle, names, fames and foibles, vanity, keeping-up-with-the-Joneses, power, speed, "mastery of the road," first-away at the light, all having little indeed to do with economic, competent transportation per mile taking the driver from where he is to where he

is going. The mad procedure is sensibly practical because the customer is not. The selling is on impulse, created and encouraged by fermenting some wishing.

It is that same order of impulse that sells most things, including admissions. Business has been a while learning from showmanship, but how it has learned!

That all now makes a man relatively little known to the big public, Mr. Harlow H. Curtice, president of General Motors, industry's greatest showman so far. By the showmanship of his salesmanship he has become the head of the world's greatest manufacturing corporation—with 11 billion in 1953 sales. He sells style and razzle-dazzle, but also some good automobiles. It is also to be recorded that he gets up in the morning, actually works all day and seems to spend no time at all selling Mr. Curtice. Mostly if the press wants words out of him it has to go get them.

There is entertainment in the observation that General Motors has, probably automatically, evolved what we may call an "advance trailer" technique of its own, of profound effectiveness. It is that array of lush dream cars, sometimes spoken of as experimental models or "cars of tomorrow," specimens built for ballyhoo, not for sale, to exploit and titillate to the limit the gadget interest of the customers. There is no expectation of reducing these costly fantasies to processes of production, although they may contribute a notion or prepare the way for an advertising challenge for a season ahead. They pertain to that order of promotional tease in which David Selznick engaged in his interminable campaign of alleged speculation about casting the role of Scarlett O'Hara in his film.

Another important aspect of the dream car device is that it generates a tremendous supply for subjects and picture material for the press in general and the automobile editors, who are commonly not too well supplied with the makings of entertaining copy.

There is just one other aspect of the publicity and merchandising policy of the motor masters. They have their troubles and problems aplenty, but they do not elect to be continuously crying out loud about them in the presence of the customers. No matter what the travails they persist in offering their merchandise in an atmosphere of success and progress. That could be an example.

Subsidies to End Abroad, Arnall Told

Assurances have been received from the Motion Picture Association of America that there will be no subsidies in future film deals with foreign countries, Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, disclosed this week.

Hitting at what he called "the unwise and ruinous" trend, Mr. Arnall said he received Mr. Johnston's assurances in a telephone conversation before he left for Washington.

French Pact Not Included

The pledge, it was understood, does not encompass the new French pact, which was initiated by Mr. Johnston last summer, but which has hit snags in its details.

"The gravest danger to American motion pictures in the foreign market is the growth of a pattern of subsidies," Mr. Arnall declared. "If subsidies continue to be granted to the foreign motion picture industry by the U. S. industry, a chain reaction will set in which ultimately will destroy the foreign market for American pictures. There is no reason why the U. S. industry should pay tribute for the privilege of doing business abroad. The grant of subsidy is extremely unwise, troublesome, hazardous and of questionable legality," he continued.

"If the industries of some countries receive subsidies from us," Mr. Arnall argued, "how can we deny others in other countries the same treatment? I believe subsidies are contrary to the Webb-Pomerene Act. I believe subsidies are contrary to the pleas of our State Department. I'm glad that the Motion Picture Export Association and SIMPP are in agreement as to the opposition to subsidies at the expense of the American industry. I am delighted to have the assurance of Eric Johnston, president of MPAA, that there will be no subsidies included in future film negotiations and arrangements with foreign countries and their motion picture industries," he said.

Will Fight Trend

Mr. Arnall went on to say that "the society will use all the means at its command to assist in the restriction and cessation of the unwise and ruinous trend towards subsidies of foreign motion picture industries by the American industry as the price of doing business abroad."

In his exposition, Mr. Arnall indicated that he regarded the granting of American dollars for the establishment of an agency to promote foreign pictures in the U. S., a subsidy, and would oppose the continuation of such a policy in a new Italian agreement, talks on which are slated to begin in March. In light of the subsidy provisions in the Italian and French pacts, Mr. Arnall argued, the Germans, Japanese and Indians are talking about subsidies.

SOUND (STEREOPHONIC) AND FURY BESET TRADE

**Planning Test of Methods;
Claim Installations Up;
See \$71,000,000 Gross**

The sound of CinemaScope dominated the news again this week:

¶ In New York preparations were being made for coming stereophonic vs. conventional sound tests scheduled to be held within the next 30 days.

¶ The Altec and RCA service companies released facts and figures to indicate that despite any growing exhibitor resistance, orders for stereophonic installations were continuing to increase.

¶ The first six CinemaScope films in release—and all with stereophonic sound—are expected to rack up a total gross of \$71,000,000.

Set to be held this week were the preliminary meetings to form an all-industry committee to conduct the stereophonic and non-stereophonic CinemaScope sound tests. Initial conferences were to be held between Spyros P. Skouras, president of 20th Century-Fox, and Walter Reade, president of Theatre Owners of America and head of the circuit bearing his name.

The composition of the committee may also include "representatives of the public," it was learned, which could bring the total number of members to be named up to 35. In addition to 20th-Fox and TOA, other segments of the industry which will be represented include other CinemaScope producing companies and equipment companies.

The function of the committee will be to select regional sites where the experiment with the so-called "mixer" non-stereophonic sound equipment and competitive situations where the stereo sound equipment will be utilized. The tests will be conducted in situations in the east, midwest, south and far west within the next 30 days.

Must Be Agreement On Print to Be Used

In addition to selecting the sites, there must be agreement on the print to be used, the advertising to be utilized for stereophonic and non-stereophonic versions and other related problems.

Following the preliminary conferences between Mr. Skouras and Mr. Reade and their respective top aides, who will name the committee, the entire group will convene in New York to set up the experiments and meet subsequently to arrive at a conclusion on the stereo sound issue.

Keenly interested in this conclusion are the Altec and RCA service companies.

This week Leon D. Netter, Jr., Altec general sales manager, released the results

"ROBE" SOUND WITH MIXER FOUND INFERIOR TO STEREO

by GEORGE SCHUTZ
Editor, Better Theatres

Witnessing "The Robe" projected with a "mixer" to compose the four sets of sound signals into one, at the Reade Broadway theatre in Kingston, N. Y., we found the quality of sound comparable to that of ordinary single channel optical track reproduction.

From various sections of the Broadway's 1,800-seat auditorium, including a position a quarter-way back, or approximately 40 feet from the screen, our eyes were able to localize speech in its character at considerable displacement from the central speaker system. If the test revolves around lateral localization of sound in its pictorial source, when the source is focal and completely obvious as the ostensible source of that particular sound, then the single-channel at Kingston's Broadway met the test.

But there were many moments of "The Robe" when the realism faltered because of speech from a character at middle ground with back turned to the camera. The wild ride in rescue of the slave lost impact through failure of the sound of it to develop naturally from left background to virtually full occupation of the screen. The orchestral score, and of course the choral music at the end, was patently restricted to the center of the screen, like a phonographic accompaniment.

"Directionalism" with a wide-screen however, isn't the only quality sought through stereophonic sound. With two or more speaker systems reproducing tracks recorded for stereophonic effect, the two ears are given conditions somewhat similar to those of natural hearing, such as time lag; in some instances of recording, also differences in reverberation. These aid in sound localization, not only laterally, but in depth. Applied to the motion picture, it is a method of increasing the overall naturalness.

It is doubtless because of this that "The Robe" as we saw it in Kingston failed to give the complete conviction and emotional impact that we got from it at the Roxy in New York. And it is easy to conceive of story material which lends itself less readily to one-channel sound than the first of the CinemaScope productions.

To take full advantage of the greatly widened performance area, battles and other action involving sound, and environmental material as well, would be normally indicated for one or the other side of the scene, often without sufficient visual identification to localize the sound at a distance from a central speaker system. Musical productions, including opera, suggest themselves with similar misgivings about the dispensability of stereophonic sound.

The possibilities loom too great for dallying, so soon, with compromises.

of a nationwide company survey showing the names of more than 750 theatres in which Altec engineers have installed or are installing stereophonic sound equipment.

Mr. Netter said that the present weekly rate of stereophonic installation orders received by Altec is 60, and the current weekly installation rate is 50. The survey also revealed that New York leads all other states with the greatest number of multiple sound installations, 126; California is second with 76; Pennsylvania third, with 40.

Also this week, A. J. Platt, manager of RCA theatre equipment sales, announced that 100 additional installations of RCA stereophonic sound systems are scheduled. The additional 100 maintains the already high installation rate established by the RCA Service Company, said Mr. Platt. The theatres scheduled to install stereo sound are located in practically every state of the union, it was disclosed.

The estimate of the \$71,000,000 total gross on the first six CinemaScope films is based on the business already done by the releases,

four of which are 20th-Fox productions. The pictures are 20th-Fox's "The Robe," "How to Marry a Millionaire," "Beneath the 12-Mile Reef" and "King of the Khyber Rifles," MGM's "Knights of the Round Table" and Warners' "The Command."

According to 20th-Fox, "The Robe" already has grossed \$20,000,000 in about 510 playdates throughout the country; "Millionaire" has grossed about \$5,000,000 in 183 dates and is scheduled to hit \$10,000,000 before it completes its domestic engagement, while a domestic gross of \$15,000,000 is seen for "Reef" and "Rifles." With a \$30,000,000 total estimated for "The Robe," the four 20th-Fox productions are expected to account for a total of \$55,000,000.

MGM's "Knights" reported already has grossed \$1,000,000 in its first 21 engagements and is expected to hit a \$10,000,000 domestic gross. Warners' "Command" is seen to gross a total of \$5,000,000 domestically.

"Millionaire," which this week entered its 12th week at the Globe theatre in New York, has drawn a record \$600,000 there.



More BIG
WASHINGTON'S
BIRTHDAY DATES

RADIO CITY	Minneapolis
PARAMOUNT	St. Paul
METROPOLITAN	Houston
OHIO	Columbus
MALCO	Memphis
PALACE	Cleveland
BIJOU	Springfield, Mass.
HOLLYWOOD	Atlantic City
WARNER	Milwaukee

PLAZA	Charlotte
FIVE POINTS	Jacksonville
KEITH'S	Cincinnati
JOY	New Orleans
VICTORY	Evansville
ASTOR	Reading
FULTON	Pittsburgh
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SENATE	Harrisburg
IOWA	Cedar Rapids
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★ GENE KRUPA • BEN POLLACK ★
★ THE MODERNAIRES ★

...and other Theatres from coast
to coast will soon be telling
“THE GLENN MILLER STORY”
at their Box Offices!

CONGRESS GETS TRUST BILLS

Limitations Statute, Triple Damage Discretion Up for Consideration

WASHINGTON: Anti-trust legislation of vital interest to the industry came to life again on Capitol Hill.

A House Judiciary sub-committee unexpectedly approved and sent to the full committee a bill to set up a five-year uniform Federal statute of limitations on private treble damage anti-trust suits.

The sub-committee also bucked to the full committee a decision as to what to do about a companion bill to give Federal judges discretion to award less than treble damages in these private suits. At present, treble damage is mandatory whenever a defendant is found guilty.

Intent Would Be Factor

Finally, it was revealed that the Justice Department had taken a stand in favor of keeping the mandatory treble damage provision in cases where the anti-trust violation was wilful but permitting less than treble damages where the violation was unintentional. The Motion Picture Association was on record in favor of discretionary damages, and Allied States Association was on record in favor of keeping the present law on this point.

If the full Judiciary Committee decides to act favorably on some form of discretionary damage bill, it will probably tack it on as an amendment to the statute of limitations measure.

At present, the time limit on private anti-trust suits is set by state statutes of limitations, ranging from one year up to 20 years. Allied States had testified in favor of a Federal statute of at least five or six years; MPAA witnesses had urged a two or three-year statute.

Effective in Six Months

Under the bill approved by the sub-committee, the new statute would not go into effect until six months after the bill became law. If a private suit were barred by a shorter state statute at the time the bill became law, it would not be revived by the longer statute. However, any case which still would not be banned under state statute six months after the bill is enacted would get the full five years of the Federal statute.

The Justice Department's position on the discretionary damage bill was outlined in a letter from Deputy Attorney General William P. Rogers. The letter, written last summer, was only made public after the sub-committee referred the matter to the full committee.

The department, Mr. Rogers wrote,

SALES HEADS SCHEDULE ARBITRATION MEETING

Sales managers will meet in New York next Tuesday to discuss means of establishing an industry arbitration system, Charles Boasberg, chairman of the distributors' committee of the Motion Picture Association of America, announced. "As far as the film companies go," said Mr. Boasberg, "we're for arbitration. We want everyone to know, exhibitors and the Senate Small Business Committee, that distributors are ready."

recognizes that an unintentional violation of the anti-trust laws should not expose a defendant to mandatory treble damages, and believes the Federal courts should have discretion in such cases. However, he continued, the department believes treble damages should remain mandatory in cases of willful violation, and will support the bill only if such a provision is added.

Allied Is Opposed

Allied's stand, outlined by general counsel Abram F. Myers, was also made public at the same time. Mr. Myers argued that the bill would "destroy a basic principle of the anti-trust laws"—that the treble damage should be a deterrent to would-be law violators and an auxiliary enforcement provision.

Pointing out that the bill lays down no definite standards for different courts to follow in deciding how much damages to award, Mr. Myers said he feared this might lead to "an unseemly scramble by plaintiffs to bring their cases in the circuits where the judges have been vigorous in enforcing the law and by the defendants to have the cases removed to the circuits where the judges have been lenient in enforcing those laws."

Mr. Myers suggested that if the committee wanted to permit discretionary damages in some cases, it still requires treble damages where a defendant "knowingly and willingly" violated the law or where he acted "with the deliberate purpose to injure the plaintiff or in willful disregard of the probable consequences to him. This last wording, he said, was developed in the industry arbitration negotiations.

Fight "Willful" Provision

MPAA opposed including any "willful" provision in the bill, arguing that this would create an entirely new issue for litigation.

The association emphasized that the anti-trust laws are so vague and indefinite that companies frequently violate them without

premeditation or design. The treble damage provision, the committee was told, has given many theatre owners and other anti-trust plaintiffs a completely unjustified windfall. In the film industry, MPAA said, the provision has led to many abuses—"the astronomical amount of total claims, enforced settlement of dubious claims because of the risk of trebling, unprofessional practices associated with mass litigation."

"The present state of the law actually invites the filing of large numbers of suits, usually after the Government has obtained decrees, for the purpose of obtaining by litigation or by settlements vast sums of money through the automatic trebling of damages, regardless of the circumstances and looking chiefly to the past and not the future," MPAA asserted.

MGM Offers 15 Features In 7 Months

MGM will release 15 pictures during the seven months beginning February 5, the company announced in New York this week. Fourteen will be in color. Two will be released each month except April. The company does not include "Julius Caesar." This will continue to receive special handling in its roadshow release.

The pictures are "Saadia" and "The Long, Long Trailer," for February; "Tennessee Champ" and "Rose Marie," March; "Gypsy Colt," "Rhapsody," "Executive Suite" (black and white), April; "Flame and the Flesh" and "The Student Prince," May; "Panther Squadron Eight" and "A Bride for Seven Brothers," June; "Valley of the Kings" and "Betrayed," July; "Her Twelve Men" and "Brigadoon," August.

Four in CinemaScope are "Rose Marie," "Student Prince," "A Bride for Seven Brothers" and "Brigadoon."

Swedes Will Have an Annual Film Poll

The Scandinavian National Newspaper Association will give annually a prize to be called the Nosttam Award, for each of three categories: best Swedish film, best performance by a Swedish artist, and biggest box office performer of the year. The prize will be awarded in Stockholm. It will be the result of polling newspaper critics and exhibitors. The winners in a poll just conducted and just announced is "Illicit Interlude" in the first and third categories, and its star, May Britt.

"Affair" to Columbia

Columbia Pictures will distribute the screen version of Graham Greene's novel, "The End of the Affair," which David Rose will produce in England, with Deborah Kerr in the feminine lead. It is the story of life in London, centering on two people in love, during the "blitz" of World War II.

AGAINST GERONIMO'S HATE... A BROTHER'S TREACHERY...
A NATION'S BROKEN TREATY...

TAZA SON OF COCHISE

He took the flaming warpath
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U. S. Cavalry... in the greatest
Indian uprising of all!

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BRITISH MONEY BILL ADVANCED

Lords Approve Extension of Films Financing for Another Three Years

by PETER BURNUP

LONDON: The House of Lords last week gave an unopposed second reading to the bill permitting the National Film Finance Corporation to continue making loans to film producers for a further three years.

Keeping obviously to a carefully prepared Board of Trade brief, the Government spokesman, Lord Mancroft, told the House that in the five years of its existence the corporation had provided financial assistance for 250 films, many of which had achieved worldwide fame. In particular the film "The Conquest of Everest" had been an enormous success.

Conditions Now Stable

The British film industry, the noble Lord claimed, had saved itself and had been saved from complete extinction. Present conditions were more healthy and stable than for a long time. It was not yet possible to suppose that any considerable amount of private finance would be available if the Corporation's activities were to be brought to an end, but it was still the policy of the Government that the British film industry should stand on its own feet as soon as possible.

There recently had been a great development in new entertainment techniques, Lord Mancroft went on, such as 3-D, CinemaScope, Cinerama and so on. In addition, there was the influence and spread of television, about which he wondered whether there had not been created an unnecessary panic and alarm over its influence on British film production.

The effect which television had had on the American cinema would not be reflected in anything like the same degree on the British cinema. It was true that out of 4,800 cinemas in this country, 140 had closed in the past three years. The cinema is going through a decline but not a catastrophe, he added.

House Unimpressed

The House appeared largely unimpressed by the Board of Trade's academic pleading. Socialist Lord Archibald, one time executive in the Rank Organization, for example, declared that the bill was not a serious attempt to deal with any fundamental problems of the industry. It was a perfect example of Government legislation offering a hand-to-mouth, short-term and interim method of dealing with things. It would be more sensible if the life of the bill was extended for 10 years and a similar extension given to the Eady Plan.

Another Socialist Peer, Lord Lucas, gave the bill his blessing but expressed concern at the now notorious £2 million loan to British Lion. That company, he said, was living on a knife edge and always would be while it had to pay interest of £150,000 a year. It just ate up the profits. Lord Lucas wanted the State to control British Lion.

Lord Mancroft made it clear that the Government would not contemplate even a degree of nationalization for the industry. On that assurance the Lords formally adopted the bill.

Resist 20th-Fox Position

Resistance to the 20th-Fox insistence on stereophonic sound becomes more evident in C.E.A.'s provincial branches in anticipation of Spyros Skouras' coming discussion with exhibitors February 10.

Addressing the annual meeting of the Association's important Birmingham branch, for example, the C.E.A. president, John Wingett Davies, said they all admired 20th-Fox's enterprise in taking up the new development in techniques but "General Council has pressed very strongly that demonstrations should be given of CinemaScope on a single sound track and we are following with interest developments on the American side where exhibitors are taking exactly the same line."

Mr. Davies repeated his declaration a day later at the annual meeting of C.E.A.'s South Wales Branch in Cardiff, with the Association's technical adviser, Leslie Knopp, adding his own cautionary word.

Should Be Interchangeable

Dr. Knopp said he felt that 20th-Fox chiefs themselves would be the last to claim that they reached finality with CinemaScope. It was true, he went on, that there were a number of situations where the exhibitor could afford to expend £3,000 to £4,000 and make a profit on the novelty value of one or two films; but one or two swallows did not make a summer.

The trade had before it three or four different systems of taking pictures and recording sound, but not one of these systems was readily interchangeable.

"I feel that the film should not only be international but internationally interchangeable," said C.E.A.'s technical man. "I hope in the future that producers, in collaboration with their exhibitor customers, will arrive at a suitable standard and go on with rational steps."

Against those arguments the 20th-Fox chief will undoubtedly be entitled to advance a remarkable CinemaScope success story this side.

The 12 provincial centers in which "The Robe" opened January 11 have all carried

over into a third week. At the Leicester Square Odeon the picture is running into its eleventh week. At the Marble Arch Odeon "How to Marry a Millionaire" is playing at slightly lower prices but doing as good business as the phenomenal "Robe."

▽

David Kingsley, 36, has been appointed managing director of National Film Finance Corporation in succession to James Haldane Lawrie. He takes over on February 1. Mr. Kingsley was educated at Eton; is a chartered accountant and served as a captain in the Royal Artillery in the last war. He gained finance and investment experience with the Governmentally-controlled Industrial, Commercial and Finance Corporation of which Mr. Lawrie was managing director. He left that organization with Mr. Lawrie to become secretary to N.F.F.C. on its inception.

▽

Peter E. Taylor, an accountant in his early forties, has been appointed general secretary of the Producers Association in succession to Edward Wingrove, who resigned last November.

20th-Fox Sales Heads Meeting This Week

Twentieth Century-Fox division sales managers were to attend an important two-day meeting at the home office on Thursday and Friday of this week, it was announced Monday by Al Lichtman, director of distribution.

The territorial sales chiefs were to meet to outline sales plans for the coming year in a series of round table discussions to be led by Mr. Lichtman, W. C. Gehring, executive assistant general sales manager, Edwin W. Aaron, western sales manager, and Arthur Silverstone, Eastern sales manager.

Important topics of discussion for the meeting were to include sales plans for CinemaScope productions such as "Hell and High Water," "Night People" and "Prince Valiant"; merchandising plans for Panoramic Productions "Three Young Texans," "Siege at Red River" and "Gorilla at Large"; discussion of the presentation of CinemaScope pictures via proper screens and with stereophonic sound, and exploitation plans now being drafted for the remainder of the year.

N. Y. Journal-American Sponsors Movie Contest

In a cooperative move to stimulate theatre attendance, the "New York Journal-American" promotion department is sponsoring its second movie contest, offering \$1,000 in cash prizes to the public for choosing the outstanding pictures and players of 1953, as selected by Rose Pelswick, the newspaper's film critic. The awards will be presented at a cocktail party in Hollywood with leading stars and motion picture executives on hand. The date of the party will be set later. Summer Collins, of the "Journal-American" promotion department is handling full details of the contest.

Rhoden Sees Todd-AO as Excellent

Elmer Rhoden, president of Fox Midwest Theatres, last week heartily praised the Todd-AO Magna Corporation projection system in an article published in the circuit's house organ, "Contact."

After attending a demonstration of the process in a theatre in Buffalo, Mr. Rhoden was quoted as saying that the sense of participation or "presence" is just as pronounced in Todd-AO as in Cinerama. Todd-AO is a single strip 65mm film process which requires only one projector, as opposed to the three of Cinerama. The Todd process, according to Mr. Rhoden, employs 130 degrees of peripheral vision and is a 2 to 1 ratio.

He reported that the demonstration was held in a 900-seat, one-floor theatre and that the screen was virtually wall-to-wall in the 60-foot wide house. The screen was between 28 and 30 feet high and curved to a depth of about 13 feet at the center. Scenes shown in the demonstration were similar to those on view in Cinerama, he said, adding that he had experienced a feeling of nausea in a roller coaster sequence as he had under similar Cinerama circumstances.

Although the demonstration was without sound, Mr. Rhoden reported that he had been told that the 65mm film could handle as many as seven sound tracks. He said also that he had been told that the special "bug-eye" lens used by Todd-AO could accomplish excellent results with 35mm film.

Meanwhile, the status of Magna Corporation financing remained unclear at midweek. The company was reported to have made overtures to several Hollywood distributors for financing in return for production and distribution rights to Magna properties. A deal with 20th-Fox was spoken of most often. However, nothing yet has been set and no decisions may be reached for another week or more, it was indicated.

Skouras, Oldknow Form Utah Drive-in Circuit

SALT LAKE CITY: William H. Oldknow and Charles P. Skouras, Jr., executives of the Los Angeles Drive-in Theatres Corp., have organized the Utah Drive-in Theatres Corp. and will operate the Gem in downtown Salt Lake City and five drive-ins in this area. The properties were acquired from Consolidated Theatres. Mr. Oldknow and Mr. Skouras, who were here for the opening of the Gem, said that they expected to install CinemaScope screens in the five outdoor theatres. The new corporation plans to spend at least \$300,000 in remodeling the theatres. The Gem heretofore has been a subsequent-run house, but the new operators expect to maintain a first-run policy, thus giving the city eight first-run theatres, all of which are bidding for product.

CINEMASCOPE GETS TOP SPOT IN "HERALD" ADS

The opening pages of The HERALD in last week's issue, dated January 23, had conspicuous attentions to CinemaScope. On the inside front cover and on page 3, MGM made specific mention of "Knights of the Round Table," in CinemaScope; on pages 4 and 5 Warners occupied the full space exclusively with "The Command," in CinemaScope, and on page 6 Twentieth Century-Fox suggested, cartoon-wise, that real financial success attended the playing of pictures—in CinemaScope.

Brotherhood Awards for 2

Two men of international prominence will receive the first World Brotherhood Gold Medal awards February 4, at the annual motion picture industry dinner in behalf of the Brotherhood Week campaign for 1954. The men are General Carlos P. Romulo, Philippine Ambassador, and Robert D. Murphy, United States Under Secretary of State. The dinner will be at the Hotel Waldorf-Astoria, New York City.

Brotherhood Week will be observed February 21-28 under sponsorship of the National Conference. The organization attempts to strengthen understanding among racial and religious groups.

On the staff of Syros S. Skouras, executive vice-president of Skouras Theatres and chairman of the national exhibitors' committee, for Brotherhood Week, will be associate chairmen Harry Arthur, Jr., John Balaban, George Bowser and Robert J. O'Donnell. William J. German, president of W. J. German, Inc., has accepted the post of chairman of the supplies and services committee. Maury Goldstein, vice-president and general sales manager of Allied Artists, is chairman of the distributors' committee, of the campaign.

Wormser Vice-President Of Columbia International

Mortimer Wormser Tuesday was named a vice-president of Columbia Pictures International Corp., distributors of motion pictures throughout the world except the United States and Canada. Mr. Wormser joined Columbia Pictures Corp. as controller in 1925 from General Motors, where he held an executive accounting position. In 1945 he was made an assistant treasurer of Columbia Pictures. He will continue as an assistant treasurer and assistant secretary of Columbia Pictures, in addition to filling his new post with Columbia Pictures International. Columbia Pictures International maintains principal offices in some 35 countries.

Goetz Plans To Produce For Columbia

William Goetz Productions, Inc., and Columbia Pictures last week announced the conclusion of a deal for a series of independent productions to be produced by Mr. Goetz for Columbia release.

Harry Cohn, president of Columbia, in making the joint announcement with Mr. Goetz, stated: "We are privileged to associate ourselves with a motion picture producer of Mr. Goetz's stature. We look forward to a long, happy and mutually successful relationship."

First of three pictures already scheduled for production on the Columbia lot will be a screen version of the Broadway musical, "Guys and Dolls." The other productions on the schedule will be "The Maurice Chevalier Story," starring Danny Kaye, and "Dawn in the Sky," starring James Stewart in an outdoor production based on a novel that was serialized in "The Saturday Evening Post."

This marks the return of Mr. Goetz to independent production. In 1943 he formed International Pictures, which in 1946 merged with Universal to take the name of Universal-International where Mr. Goetz was in charge of production for seven years. He left that post at the conclusion of his contract in November, 1953, to form his present company.

Crosby Enterprises Shows Magnetic Picture Process

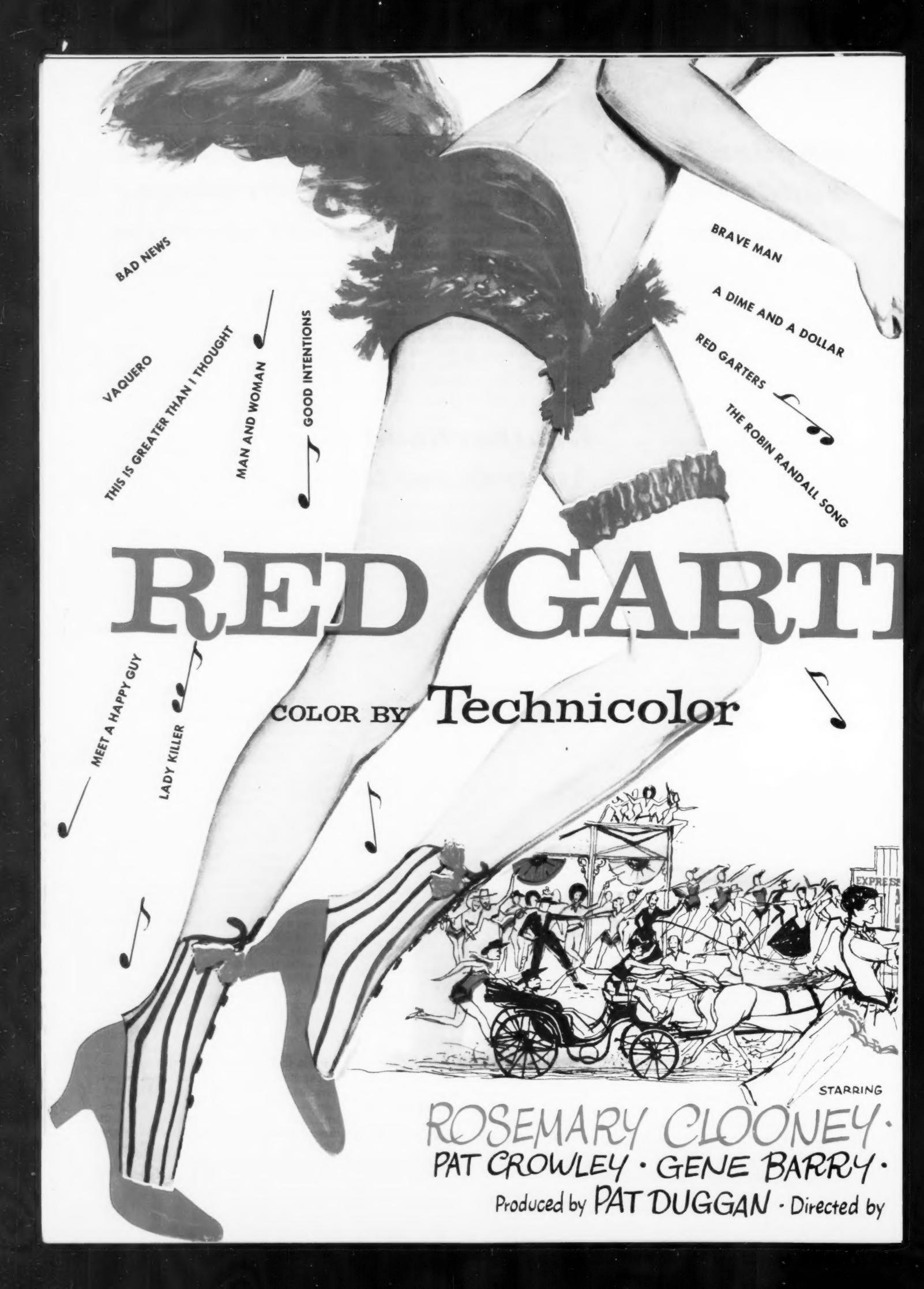
HOLLYWOOD: Magnetic tape recording on 16mm. film by a laminating process developed by Minnesota Mining and Manufacturing Co. was demonstrated Friday to the press and television representatives by Bing Crosby Enterprises, Inc., which has taken over control of the process, for the television industry, on the West Coast.

The demonstration included comparison of television-speaker results obtained with an optically-printed soundtrack and with the magnetic tape system. The latter, in application, requires that the existing 16mm. projectors in television stations be equipped with an added device put on the market by RCA at \$97 each.

Crosby Enterprises, which will offer the process to the trade in the fall, says it will give television film producers better sound at no increase in cost. Minnesota Mining is offering the process to the motion picture industry for use on 35mm., independently of Crosby.

Lewis Gets Austrian Film

"April 1, 2000," a satirical Austrian picture, will be distributed here by Martin J. Lewis, he stated recently. It is an operetta with comedy and a message. It will have its American premiere on Broadway, Mr. Lewis added.



BAD NEWS

VAQUERO

THIS IS GREATER THAN I THOUGHT

MAN AND WOMAN

GOOD INTENTIONS

BRAVE MAN

A DIME AND A DOLLAR

RED GARTERS

THE ROBIN RANDALL SONG

RED GARTER

COLOR BY Technicolor

MEET A HAPPY GUY

LADY KILLER



STARRING

ROSEMARY CLOONEY ·
PAT CROWLEY · GENE BARRY ·

Produced by PAT DUGGAN · Directed by

PARAMOUNT'S BIG-FUN MUSICAL THAT'S
SO FABULOUSLY BIG THAT TEXAS IS THE ONLY PLACE BIG ENOUGH TO LAUNCH IT!

WORLD PREMIERE,

Monday, February 1

Paramount AND State Theatres,

AUSTIN, TEXAS

where the new-western musical will kick off in the capital of
the new-west, followed by openings in

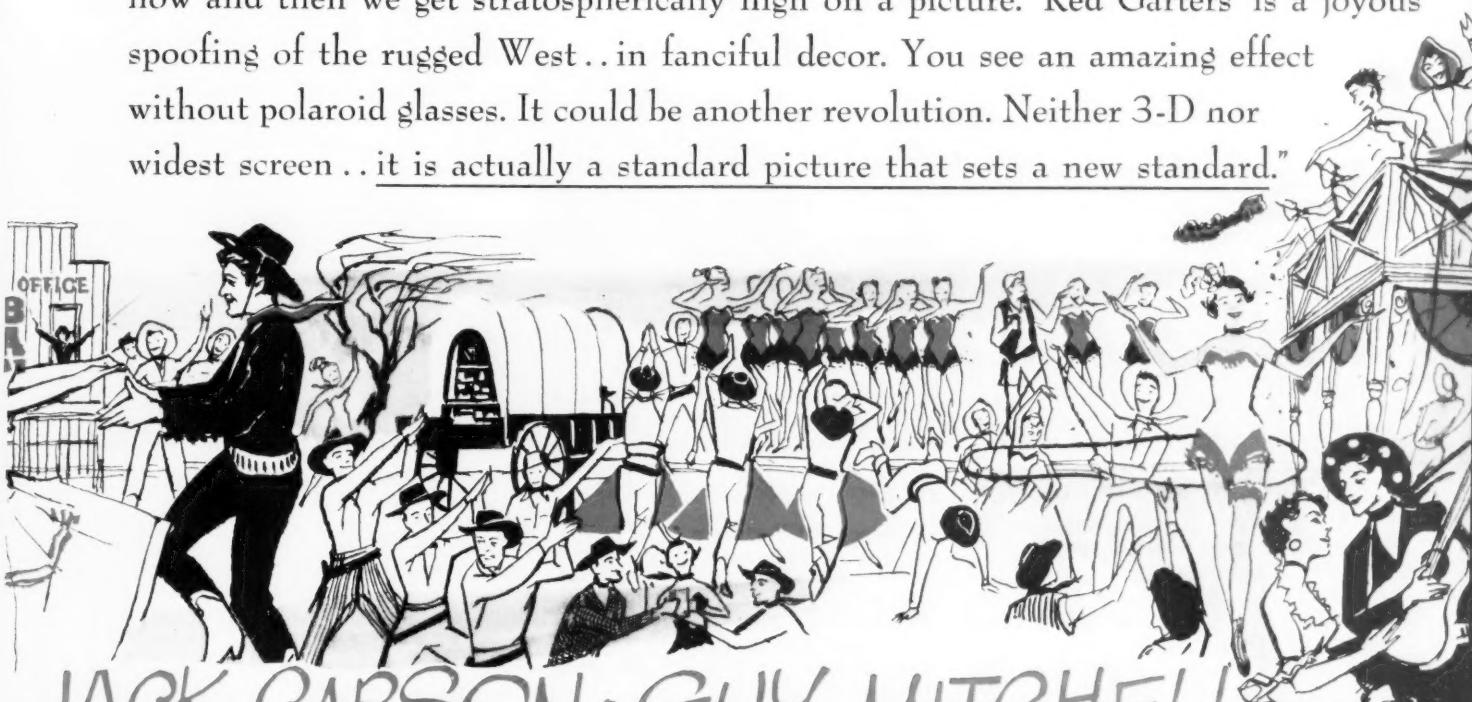
ERS

SAN ANTONIO, FEBRUARY 3
HOUSTON, FEBRUARY 4 . . . DALLAS, FEBRUARY 5

FORT WORTH, FEBRUARY 6

AND 200 OTHER WHOOPIN', HOLLERIN' TEXAS DATES . . .

John Rosenfield, the famous Texas film expert, says in the Dallas News: "Every now and then we get stratospherically high on a picture. 'Red Garters' is a joyous spoofing of the rugged West . . . in fanciful decor. You see an amazing effect without polaroid glasses. It could be another revolution. Neither 3-D nor widest screen . . . it is actually a standard picture that sets a new standard."



JACK CARSON · GUY MITCHELL
CASS DALEY · and introducing JOANNE GILBERT
GEORGE MARSHALL · Written by MICHAEL FESSIER

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

TELEVISION is doing to the motion picture today what the talking picture did to the Broadway stage a swift quarter-century ago, and this is as drastic as that was, but it's not a thing to despair over and brood about. Because, says Chester Erskine, whose observation the foregoing is, and who experienced at first hand the havoc wrought by the talking picture in his then domain, the Broadway stage is far better off for the battering it withstood, and the motion picture is in the rewarding throes of an equivalent reaction to the comparable competition of TV. This is the view of a man with more viewpoints than almost anybody.

Producer, Director, Writer, Even Film Financier

Chester Erskine is a producer, a director, a writer, a financier to the extent that a producer-director-writer needs to be a financier when he sets out to produce pictures independently and with his own money, and before he was any of these things he was a lawyer. Born in Hudson, N. Y., November 29, 1905, he was afflicted with footlight fever at an early age and wrote, directed and produced plays in this country and abroad.

He was there when what happened to the Broadway stage after talkies came in happened, which was one of the reasons he came west to where the direct reverse was occurring so prosperously as to bewilder even the most seasoned Hollywood experts. The things his busy hand and brain found to work with included in good time, such profitable pictures as "The Egg and I," which he co-produced, directed, and co-wrote, "The Sailor Takes a Wife" and, just now fresh from the shooting stage, "Witness to Murder," his own production, co-starring Barbara Stanwyck and George Sanders, which United Artists will release. This is the kind of motion picture television competition can't conquer, he believes, a circumstance to be remembered when release time rolls around.

All But Substantial Hits Practically Disappeared

The thing that happened in the world of the footlighted theatre when the talking picture came upon the entertainment scene—a thing quite different than had resulted from the coming of the silent cinema—was the almost instantaneous disappearance of all the stage plays but the smash hits. "And there had been a great amount of stage production going on steadily before that," he says, "a great number of shows that were not tip-top record-breakers, but were good,

solid pastime for the steady theatre-going public—but suddenly, as a magician waves a wand, this whole substructure of Broadway production vanished. The talkies, unlike the silents, has invaded the field of dramatic literature, which had been the stage's exclusive province, and only the best play in each of the dramatic categories could stand the competition."

Ultimately of Benefit To Legitimate Stage

What happened to the Broadway stage was hard to take in the beginning, but infinitely beneficial ultimately. Stage production costs today are lofty multiples of those prevailing when Jolson's "Jazz Singer" was flown in from Hollywood to storm the still fairly Gay White Way. But a hit show's run today is measurable in years, not weeks or months, and the profits turn the Chase National Bank an envious green. The death-rate is higher, and death comes quicker, among Broadway production ventures, but the survivors are fatter than Fort Knox. Today's Broadway stage is healthier than any yesterday's ever was, he says, and he's going to write and produce another play back there one of these days but isn't talking about it now.

The thing that happened then to the Broadway stage is happening now to the theatrical motion picture screen, according to Mr. Erskine, and although it's a painful and often puzzling process, the benefits are beginning to make themselves conspicuous. The hit pictures, he points out, are running up grosses that nobody dared dream of in what Hollywood still regards as the good old days. (He mentions the most memorable film success of 1934 and notes that it grossed only a then terrific—now modest—\$1,200,000.) They cost tremendously more, and they run tremendously longer. They are relatively few in number, to be sure, but they yield virtually limitless revenues. And, as in the case of the Broadway stage, although a little more slowly, because the screen is so much wider, the substructure of screen production, made up of the good-enough-but-not-best films, is disappearing. He foresees an industry future keyed to a fewer-and-better policy.

Is Sure of Where He Stands in Opinion

A man in show business doesn't speak out as flatly and fully as Chester Erskine on such matters as these unless he's quite sure where he stands, and this man is sure. With relation to the stage he stands ready and able to write, produce and direct a play on Broadway when he disposes to do so. With relation to the screen he stands waiting

THIS WEEK IN PRODUCTION:

STARTED (2)

COLUMBIA
Law vs. Billy the Kid

U.A.
Barefoot Contessa
(Figaro, Inc.; Technicolor)

COMPLETED (2)

MGM
Student Prince (CinemaScope; Ansco color)

PARAMOUNT
Rear Window (Technicolor)

SHOOTING (20)

COLUMBIA
Killer Wore a Badge
Three Hours to Live
(Formerly "Gunslinger")
Human Beast
Waterfront

20th-FOX
Gambler from Natchez
(Panoramic Prod.; Technicolor)
Garden of Evil (CinemaScope; Technicolor)
Raid (Panoramic Prod.; Technicolor)

MGM
Brigadoon (CinemaScope; Ansco color)
Bride for Seven Brothers (CinemaScope; Eastman color)
Beau Brummell (Eastman color)

U-I
Black Shield of Falworth (CinemaScope; Technicolor)
Sign of the Pagan (CinemaScope; Technicolor)
Dawn at Socorro (Technicolor)

PARAMOUNT
Bridges at Toko-Ri (Eastman color)

WARNER
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
Talisman (CinemaScope; WarnerColor)

RKO RADIO
Big Rainbow (Technicolor)

SUSAN SLEPT HERE (Technicolor)

REPUBLIC
Tobor (Dudley)

for his own completed "Witness to Murder" to come from the cutting room and scoring stage ready for shipment to distributor and exhibitor, and with another picture ready for launching at will.

Has Rights to Material in "The Reader's Digest"

But he needn't produce either of these properties—the stage play or the picture—unless he elects to do so, because he recently acquired from "The Reader's Digest" the exclusive television and radio rights (plus first call on screen rights as well) to all the material published in that unparalleled periodical (circulation about 17,500,000, give or take a million) since way back when it was a leaflet.

From his four-square stance—screen, stage, television, radio—Chester Erskine scans the entertainment scene without favoritism for one or another of its principal media. He says the telling of stories is the business of all of them, and that there is no reason why, if each of them does a proper job of telling the stories it is best fitted to tell, all should not prosper amply. He has more viewpoints than most men to validate his opinion.

"I SAW A FELLOW DO THAT TO
A GIRL IN A FRENCH MOVIE
ONCE. VERY PLEASANT, BUT
NOT VERY SATISFYING!"



The crazy-mixed-up "Born Yesterday" cutie... in the comedy of the year!

Columbia Pictures laughingly presents Judy Holliday in
"It Should Happen To You" co-starring Peter Lawford
with Michael O'Shea and introducing Jack Lemmon • Story
and screen play by Garson Kanin • Produced by Fred Kohlmar
and directed by George Cukor . . . To Be Released In March

People in The News

ARNOLD M. PICKER, vice-president in charge of foreign distribution for United Artists, left New York by air Sunday for Havana on the first leg of a global tour of all U.A. offices in connection with the company's year-long 35th anniversary celebration.

WALTER E. BRANSON, RKO assistant general manager, has temporarily assumed the duties formerly held by ALFRED W. CROWN, who resigned last week as RKO's foreign manager. A permanent appointment to the post will be made in the near future.

FRANK HOBBS has been appointed head of Warner Brothers' newly created Radio and TV unit. MORT BLUMENSTOCK, vice-president in charge of advertising and publicity, has announced. Mr. Hobbs will work under GIL GOLDEN, advertising manager, and will concentrate on the purchasing of radio and TV time.

MARK PLOTTEL has been named sales manager for Empire-Universal Films, Ltd., Canadian distributor for Universal and Republic. He will be succeeded as Toronto branch manager by HERB MATHERS. CECIL BLACK, formerly special representative with Empire-Universal, has been appointed head of sales for Sovereign Films, Empire-Universal's 16mm division.

CARL PEPPERCORN, general manager of

RKO Distributing Corporation of Canada, Ltd., for the past few years, has resigned effective January 29 to become president of Dairy Maid Chocolates, Ltd., Toronto.

STANLEY B. COHEN, former Federal Communications Commission attorney, has joined the Washington law office of LEO RESNICK, who specializes in communications law and was the FCC examiner for the American Broadcasting-Paramount Theatres merger hearing.

ELMER L. HIRTH, who has been associated with William Goldman Theatres in Philadelphia for the last 14 years, has announced his resignation.

MRS. ENID A. HAUPT, formerly administrative assistant to WALTER H. ANNENBERG, president of Triangle Publications, has been promoted to publisher of the magazine "Seventeen," succeeding MRS. ALICE THOMPSON. Additionally, HOWARD BERGMAN, sales promotion manager of the magazine, has been named general manager, while MRS. IRENE KEMP, formerly executive editor, has been promoted to editor.

WILLIAM F. RODGERS, JR., has been appointed studio manager of Michael Myerberg Productions, Inc. He leaves his post as division manager of Rockefeller Center, Inc., to assume his new duties February 1.

sales capacities, including branch manager posts in Cleveland and Pittsburgh. Mr. Robinett entered the industry in 1932 and was with 20th-Fox before his recent partnership in the Raymond Theatres circuit in the state of Washington.

Stewart, "Glenn Miller" Feted in Washington

WASHINGTON: James Stewart, making a three-week cross-country tour to promote Universal's "Glenn Miller Story" was honored at a congressional luncheon January 21. Hosts at the Capitol Hill luncheon were House Speaker Joseph Martin and Senators Edward Martin and James H. Duff of Pennsylvania, the actor's home state. Other Senators and Members of the House were guests. Making the main luncheon speech, Speaker Martin praised Mr. Stewart and the motion picture industry and stressed the industry's need to get out and aggressively sell its product. The next evening Mr. and Mrs. Stewart were guests of honor at a dinner given by Motion Picture Association president Eric A. Johnston at MPAA headquarters. Some 35 ambassadors and other foreign diplomatic officials attended the dinner, which was followed by a screening of the film.

The representatives, Jerry Wechsler and Chilton Robinett, will cover the entire country under the direction of Harry Fellerman, executive sales head of the U-I Special Films Division. They also will concentrate especially in those sections where exhibitors have complained about the shortage of product, and familiarize them with how the Rank Organization releases handled by Universal have been successfully worked into the regular weekly program of hundreds of theatres, said Mr. Feldman.

Mr. Wechsler has been in the industry since 1929 and for the last 14 years has been with Warner Brothers in various executive

Davis Raps Rank Films' U.S. Gross

LONDON: Statements made recently in America by Universal-International officials to the effect that a record 15,000 bookings were set for Rank films in America last year, have brought some plain talk from John Davis, top executive of the J. Arthur Rank Organization.

Before leaving for the United States this week to talk to Al Daff and other Universal executives in regard to the American distribution of Rank films, Mr. Davis said: "The figures put out in America tell only half the story, but since they have been put out we should complete the picture.

"We sent out many fine films in 1953, pictures like 'The Cruel Sea,' that have established all-time records in Australia whose audience have for years had predominately American pictures. Yet, despite all claims, our total billings for America for 10 months—not remittables—were only up by \$10,000. That is the other side of the picture and the one that counts."

The Rank chief maintains that the Coronation film, "A Queen Is Crowned," should also have been much more widely shown in the United States. "We sent out," he said, "175 Technicolor prints and they were there within eight days of the Coronation. The print order was based on America's own estimate of requirements, yet this magnificent film—a record-breaking success everywhere else—has had comparatively limited exhibition in America."

Mr. Davis said he had ample evidence now that the American public wanted British films. "We only want fair treatment," he said. He is reported to be vigorously intent on a showdown with Mr. Daff, if not indeed with the general body of American theatre owners.

New England Exhibitors Reelect M. J. Mullin

BOSTON: Martin J. Mullin, president of New England Theatres, Inc., was reelected president of Allied Theatres of New England at the annual election of officers held January 21 at a luncheon meeting at the Hotel Touraine. Allied Theatres of New England has no affiliation with any national exhibitor organization or association. Also reelected as vice-presidents were Samuel Pinanski, president of American Theatres Corp., Charles E. Kurtzman, northeastern division manager of Loew's Theatres; Ben Domingo, distict manager for RKO Boston Theatres; Harry Feinstein of Stanley Warner Theatres, New Haven, and Al Somerby, retired, who is a charter member. Stanley Summer of the University Theatre, Cambridge was reelected treasurer, John J. Ford, president of Maine and New Hampshire Theatres, was reelected chairman of the board and Frank C. Lydon was reelected executive secretary.

JUST WHAT THE DOCTOR ORDERED!
*It's loaded with
boxoffice vitamins!*



RX

"Laugh-laden entertainment!
Well equipped to pay off in revenue
and audience satisfaction!"

—BOXOFFICE

"Mitchum smoother than ever... Miss
Simmons is delightful... Hunnicutt turns
in another top job!"

—HOLLYWOOD REPORTER

"Delightful comedy... Strong marquee
draw...should score wherever played
and do exceptionally well!"

—SHOWMEN'S TRADE REVIEW

HOWARD HUGHES presents

ROBERT MITCHUM
JEAN SIMMONS
ARTHUR HUNNICUTT

She couldn't say NO!

with **EDGAR BUCHANAN • WALLACE FORD • RAYMOND WALBURN**

Directed by LLOYD BACON • Screenplay by D. D. BEAUCHAMP, WILLIAM BOWERS and RICHARD FLOURNOY • Produced by ROBERT SPARKS

RKO
RADIO
PICTURES

FILM BUYERS RATING

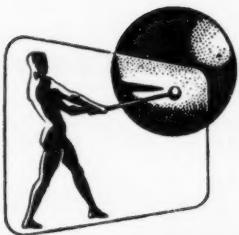
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 131 attractions, 6,286 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	—	11	40	15	6
Actress, The (MGM)	—	—	2	19	31
†Affair in Monte Carlo (AA)	—	—	—	3	2
Affairs of Dobie Gillis, The (MGM)	—	2	10	19	2
All-American (Univ.)	—	9	27	13	13
All the Brothers Were Valiant (MGM)	—	14	23	7	1
All I Desire (Univ.)	—	20	29	30	5
Appointment in Honduras (RKO)	—	3	9	5	6
Arrowhead (Para.)	—	17	40	13	—
Back to God's Country (Univ.)	1	9	27	7	2
Band Wagon, The (MGM)	4	12	36	49	22
Big Heat (Col.)	—	17	21	10	—
Big Leaguer, The (MGM)	—	—	12	24	8
Blowing Wild (WB)	8	14	24	28	5
Blueprint for Murder, A (20th-Fox)	—	—	8	6	1
Botany Bay (Para.)	—	1	20	18	1
Caddy, The (Para.)	8	56	30	3	1
Calamity Jane (WB)	1	27	20	5	1
Charge at Feather River, The (WB)	8	10	8	12	7
China Venture (Col.)	—	2	1	2	—
City of Bad Men (20th-Fox)	—	8	51	28	4
Clipped Wings (AA)	—	8	6	1	—
Conquest of Cochise (Col.)	—	1	8	11	5
Crazylegs—All-American (Rep.)	—	2	4	2	—
Cruel Sea, The (Univ.)	2	14	11	—	1
Cruisin' Down the River (Col.)	1	4	21	29	9
Dangerous Crossing (20th-Fox)	—	—	9	11	5
Dangerous When Wet (MGM)	5	44	65	17	—
Decameron Nights (RKO)	—	—	—	4	3
Devil's Canyon (RKO)	—	6	16	8	9
*Dream Wife (MGM)	—	10	24	55	14
East of Sumatra (Univ.)	—	7	21	15	4
Easy to Love (MGM)	12	13	7	—	—
Escape from Fort Bravo (MGM)	—	3	11	8	—
Farmer Takes a Wife (20th-Fox)	—	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	—	—	—	1	7
Flame of Calcutta (Col.)	—	—	1	—	5
Flight Nurse (Rep.)	1	2	7	5	2
Flight to Tangier (Para.)	—	1	5	7	8
49th Man, The (Col.)	—	8	3	2	—
Francis Covers the Big Town (Univ.)	7	40	28	11	—
From Here to Eternity (Col.)	35	29	4	—	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	13	17	1
Girl Next Door, The (20th-Fox)	11	15	30	11	4
Give a Girl a Break (MGM)	—	4	3	1	1
Glass Web, The (Univ.)	—	1	3	1	5
Glory Brigade, The (20th-Fox)	—	6	17	12	9
Golden Blade, The (Univ.)	—	5	16	15	3
Great Jesse James Raid (Lippert)	—	3	6	2	—
Great Sioux Uprising, The (Univ.)	1	5	27	38	7
Gun Belt (UA)	2	7	21	6	—
Gun Fury (Col.)	—	3	4	1	—
Half a Hero (MGM)	—	8	20	21	19
Here Come the Girls (Para.)	2	4	6	4	1
Hondo (WB)	42	9	1	—	1
Houdini (Para.)	8	40	30	10	—
How to Marry a Millionaire (20th-Fox)	14	2	—	—	—
I, the Jury (UA)	1	5	10	19	2
Inferno (20th-Fox)	1	4	18	5	20

	EX	AA	AV	BA	PR
Island in the Sky (WB)	—	31	37	48	16
It Came from Outer Space (Univ.)	2	4	15	10	6
Jack Slade (AA)	—	2	5	2	10
Kid from Left Field, The (20th-Fox)	—	—	18	28	7
Kiss Me Kate (MGM)	3	12	11	10	—
Last Posse, The (Col.)	—	1	4	13	12
Latin Lovers (MGM)	3	1	11	39	39
Let's Do It Again (Col.)	—	8	28	35	34
Lili (MGM)	8	27	20	25	11
Lion Is in the Streets, A (WB)	—	1	16	26	26
Little Boy Lost (Para.)	18	41	18	2	1
Main Street to Broadway (MGM)	—	2	—	17	11
Man from the Alamo (Univ.)	—	18	9	19	10
Marry Me Again (RKO)	—	2	2	5	6
*Marshal's Daughter, The (UA)	—	2	14	2	—
Martin Luther (de Rochement)	8	12	2	—	—
Master of Ballantrae, The (WB)	1	3	16	34	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	—	—	—	10	2
†Miss Sadie Thompson (Col.)	4	—	2	—	—
Mission Over Korea (Col.)	—	6	2	5	6
Mister Scoutmaster (20th-Fox)	3	16	53	30	10
Mogambo (MGM)	35	56	17	—	—
Moon Is Blue, The (UA)	38	31	19	11	4
Moonlighter, The (WB)	—	1	9	9	17
Nebraskan, The (Col.)	—	2	3	3	—
99 River Street (UA)	1	—	2	6	—
Plunder of the Sun (WB)	—	2	9	35	7
†Private Eyes (AA)	—	2	3	—	—
Return to Paradise (UA)	—	13	35	52	2
Ride Vaquero (MGM)	3	16	50	33	8
Robe, The (20th-Fox)	42	3	2	—	—
Roman Holiday (Para.)	—	8	38	33	7
Sabre Jet (UA)	1	13	20	1	4
Sailor of the King (20th-Fox)	—	—	1	6	5
Salome (Col.)	11	61	32	12	1
Scared Stiff (Para.)	27	47	12	5	—
Sea Around Us, The (RKO)	1	2	13	1	—
Sea of Lost Ships (Rep.)	—	1	4	3	—
Second Chance (RKO)	2	8	16	9	4
Shane (Para.)	52	44	6	2	—
Shark River (UA)	—	13	6	1	4
Sins of Jezebel (Lippert)	—	2	4	3	—
*Siren of Bagdad (Col.)	—	—	6	8	11
Sky Commando (Col.)	—	4	2	—	1
*Slight Case of Larceny, A (MGM)	—	1	6	16	2
So Big (WB)	1	15	51	11	3
So This Is Love (WB)	—	13	19	27	19
Stalag 17 (Para.)	9	43	30	13	—
Stand at Apache River (Univ.)	1	4	15	15	2
†Steel Lady, The (UA)	—	—	6	—	—
Stranger Wore a Gun, The (Col.)	4	21	8	2	4
Sweethearts on Parade (Rep.)	—	—	4	4	3
Sword and the Rose, The (RKO)	—	8	18	19	20
Take the High Ground (MGM)	7	37	27	7	2
Tarzan and the She-Devil (RKO)	—	14	18	20	1
Terror on a Train (MGM)	—	—	1	3	2
Those Redheads from Seattle (Para.)	—	7	11	10	3
Three Sailors and a Girl (WB)	1	2	11	1	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	—	2	7	12	1
Torch Song (MGM)	—	7	17	13	27
Tumbleweed (Univ.)	—	8	9	2	2
Valley of Headhunters (Col.)	—	—	10	5	2
Veils of Bagdad (Univ.)	—	—	1	9	5
Vice Squad (UA)	—	1	19	15	4
Vicki (20th-Fox)	—	1	3	15	11
Walking My Baby Back Home (Univ.)	—	20	6	2	—
War Paint (UA)	—	8	10	12	3
War of the Worlds (Para.)	2	7	15	37	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
Wings of the Hawk (Univ.)	—	5	15	16	31



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NORMAN RYDGE GREATER UNION
THEATRES SYDNEY 5.1.54

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\$25,628

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Safety Film Avoids Need Of 2 in Booth

BOSTON: In what could be a precedental decision for other sections of the country, the Massachusetts Supreme Judicial Court late last week ruled that motion picture theatres using safety film need no longer have two operators on duty in the projection booth during a show.

The decision was made in a suit brought by more than 200 Massachusetts theatre owners against the Commissioner of Public Safety, Otis M. Whitney. Instituting the case were Nathan Yamins, W. Leslie Bensley and Irving A. Isaacs, all members of the Independent Exhibitors, Inc., of New England.

The theatre owners charged that the provisions of the law concerning the employment of two operators was "arbitrary and oppressive." Urging the retention of two operators was the International Alliance of Theatrical Stage Employees. Judge Harold P. Williams wrote the decision which ends the suit brought by the owners and voids the regulation requiring two projectionists in every booth in the Commonwealth.

Lippert, Broidy Sign Production Contract

HOLLYWOOD: Robert L. Lippert and William F. Broidy have concluded an arrangement by which the latter will produce 12 features for the former during the year, and Mr. Broidy will handle the sales of Lippert films to television. The deal will lift the Lippert release schedule to 24 for the season. The Broidy features will be budgeted from \$100,000 to \$350,000 each.

Brennan Named Official Censor for Ireland

DUBLIN: The Irish Government has announced that Dr. Martin Brennan has been appointed official censor of films. He succeeds Dr. Richard Hayes, censor for 10 years who has retired on reaching the age limit. Dr. Brennan from 1938 to 1948 was the elected representative for Sligo in the Irish Dail (Parliament) and since 1932 has practised medicine in Sligo. As a young man Dr. Brennan took a leading part in the Anglo-Irish War. He is an ardent philologist and folklore research worker and since his student days at Galway University has been active in amateur dramatic movements.

"Redbook" Makes Awards to 6 Outstanding Producers

"Redbook" Magazine in its February issue has announced the winners of its 15th annual Silver Trophy Awards, made to the producers of outstanding pictures of 1953. In listing the winners, "Redbook" comments: "At a critical time in motion picture history, they have proved Hollywood's ability to rise above a challenge . . . and to excel in the doing." Named were William Wyler, producer of Paramount's "Roman Holiday," best comedy of the year; George Stevens, Paramount's "Shane," best western; Buddy Adler, Columbia's "From Here to Eternity," best drama; Jack Cummings, MGM's "Kiss Me Kate," best musical, and a special award to Walt Disney for his "Living Desert," and other True-Life films.

Buy "Spirit of St. Louis"

Leland Hayward, in association with Billy Wilder, has completed negotiations which give them motion picture rights to "The Spirit of St. Louis," Charles Lindbergh's story of his flight across the Atlantic.

Depreciation Formula Aid To Theatres

WASHINGTON: Theatres installing new equipment or doing substantial remodeling would benefit greatly under a new depreciation formula approved by the House Ways and Means Committee last week.

So, too, of course, would any other industry firms installing any new equipment or buying any new property or buildings.

The change would permit business men to write off more of the cost of the new items in the early years. Under the change, they could write off approximately two-thirds of the cost during the first half of the asset's life, compared with only half the cost under present law.

At present, taxpayers must use the so-called straight-line method, under which they write off each year the cost of an item divided by its expected useful life. The method approved by the committee is the so-called declining balance method. It would permit taxpayers to write off each year twice the percentage available under the straight-line method, but apply this percentage each year to the unamortized balance, rather than to the original cost.

The committee said taxpayers could use any other method they wanted so long as the deduction did not exceed that available under the declining-balance method. Other committee decisions on depreciation were aimed at giving the taxpayers more say in estimating the useful life of an item.

Another committee decision would permit taxpayers to carry back for two years, instead of the present one year, any net operating losses. These losses are carried back to get refunds on taxes paid in previous more profitable years. This, too, could be of major help to theatre owners undergoing temporary reverses. The five-year carry-forward of present law would remain unchanged.

RKO Distributing USIA Film Here

WASHINGTON: RKO Radio has begun distribution of the first United States Information Agency motion picture to be shown in this country.

The two-reel picture, "Magic Streetcar," was produced in Germany by the agency's Motion Picture Service. According to A. W. Smith, director of the service, it shows a detailed comparison between life in East Germany and life in West Germany, with the details pegged on a love story.

USIA officials explained that they are showing the picture here because they feel that from time to time the agency should acquaint American citizens with its overseas information program. The Motion Picture Service expects to distribute more of its films in this country, although not frequently.

M-G-M TRADE SHOW-FEB. 12th "TENNESSEE CHAMP"

ALBANY	20th-Fox Screen Room	1052 Broadway	2/12	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	2/12	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/12	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/12	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 Church Street	2/12	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	2/12	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	2/12	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	2/12	1 P.M.
DALLAS	20th-Fox Screen Room	1808 Wood Street	2/12	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/12	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/12	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	2/12	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	2/12	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2/12	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/12	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2/12	2 P.M.
*MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/8	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/12	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/12	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/12	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/12	1:30 P.M.
*NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2/11	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	110 North Lee Street	2/12	2 P.M.
OMAHA	20th-Fox Screen Room	1500 Davenport St.	2/12	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1223 Summer Street	2/12	2 P.M.
PITTSBURGH	M-G-M Screen Room	1622 Blawie & Allies	2/12	2 P.M.
PORTLAND	B. F. Shearman Screen Rm.	1947 N.W. Kearney St.	2/12	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/12	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St. So.	2/12	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/12	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	2/12	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2/12	2 P.M.

*Except Memphis which is Feb. 8 — New York, Feb. 11

M-G-M presents "TENNESSEE CHAMP" starring Shelley Winters • Keenan Wynn • Dewey Martin • Screen Play by Art Cohn From "The Lord in His Corner" and Other Stories by Eustace Cockrell • Photographed in Anso Color • Prints by Technicolor Directed by Fred M. Wilcox • Produced by Sol B. Fielding

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OF OHIO
ANNUAL CONVENTION

Drive-in Men Get Set for Cincinnati

CINCINNATI: A wide range of industry topics is set for the National Allied Drive-in Theatre Association convention here February 2-4 at the Netherland Plaza Hotel. Possible insistence on stereophonic sound by some exhibitors may highlight the convention, according to Rube Shor, National Allied director for West Virginia and general convention chairman. Mr. Shor said that heavy advance registration was an indication that drive-in operators were "fighting mad" over the threat of being relegated to the status of "step-children" because of the possible shutoff of "A" product.

Other problems that will face the drive-in exhibitors, Mr. Shor said, will be Cinema-Scope as it applies to outdoor theatres, price-fixing, advertising methods, insurance rates, in-car heaters and equipment in general.

The stock purchase plan recommended at the Allied convention in Boston last October also will be brought up at the convention and this topic probably will be discussed at the National Allied board meeting which will follow the drive-in convention.

Among the speakers will be Herbert Barnett, president of the Society of Motion Picture and Television Engineers; Albert Sindlinger, business analyst; Marc Wolf, one of the first to install in-car heaters, and Rex Carr, film buyer for drive-ins.

Processing 16mm Pathecolor

Pathe Laboratories, Inc., has expanded its 16mm Pathecolor processing operation and has entered the commercial field.

SEIDLITZ STEPS DOWN; ZELENKO STEPS UP

Maurice Seidlitz, division manager for Loew's New York theatres, associated with the company 26 years, has requested a lesser assignment in order to clear the way for the promotion of several young men. Joseph R. Vogel, Loew's vice-president in charge of theatre operations, hailed the gesture as one reflecting the spirit of conscientious loyalty.

Bernard Zelenko, manager of Loew's Valencia, Jamaica, L. I., for the past 16 years, has assumed Mr. Seidlitz' post. Other promotions announced by Eugene Picker, in charge of N. Y. theatre operations, as a result, move Edward Brunner from Loew's New Rochelle to Loew's Valencia. He will be succeeded by Robert Camann, manager of Loew's Inwood. Margie Ernst, assistant at the Paradise, takes over at the Inwood. Mrs. Anna d'Amico, Mt. Vernon, becomes assistant at the Paradise.

Aid for "Dimes" Drive Is Begun by Theatres

Last Friday motion picture theatres throughout the country started in aid of the 1954 March of Dimes campaign by showing the special trailer, "Look for the Silver Lining," featuring MGM's Howard Keel. The short was distributed by National Screen Service to exhibitors who assured Basil O'Connor, president of the National Foundation for Infantile Paralysis, of their support. To call attention to the trailer, a special half-hour radio program, "The Silver Lining" was carried coast-to-coast by NBC.

Columbia Buys Half of Canada Unit

TORONTO: Purchase of 50 per cent of the stock of Columbia Pictures of Canada, Ltd., by Columbia Pictures Corporation gives the American company more direct control over the operations of its Canadian counterpart.

The purchase of the stock, completed nearly two months ago, was made from Henry L. Nathanson, the Jules Laine Estate, Arthur Cohen and Paul L. Nathanson. The Allen-Rosenfeld interests still control the other 50 per cent.

Negotiations for the purchase were made directly with the individuals involved by Leo Jaffe, recently elected a vice-president of the American company. It was felt that the individuals from whom the stock was purchased were not too close to the operations of the company, and the American company wanted to be more closely identified with the operations of the Canadian operation.

The Canadian operation is the only one in the world which has a franchise from Columbia. While Columbia has eliminated all its other franchise-holders, they have continued to grant a franchise to the Canadian operation for over a quarter of a century.

Jack Cohn, executive vice-president of the American company, and Abe Schneider replace Henry L. Nathanson and Paul L. Nathanson on the board of directors of the Canadian company. Mr. Cohn becomes vice-president and Mr. Schneider treasurer. Louis Rosenfeld continues as president.

Columbia Pictures of Canada, Ltd., was incorporated in August, 1926, and absorbed Independent Films, which had followed Dominion Films as the Allens' successor company to Famous Players-Lasky. The Allens had distributed Columbia films under state rights arrangements.

To Honor Red Buttons

The three national B'nai B'rith Youth Organizations will pay tribute to Red Buttons, well-known television and radio star, for his contributions to the youth groups of America at a meeting to be sponsored by Cinema Lodge of B'nai B'rith at the Hotel Astor Wednesday evening, February 3, it was announced by Burton E. Robbins, president of Cinema Lodge.

Warning to Exhibitors

New Orleans territory showmen are warning fellow exhibitors of two men representing themselves corporatively as United Theatre Advertising, Chicago, and by name as G. E. Galbraith and Pat Sweeney, who allegedly have misrepresented circumstances in a theatre-merchant tieup scheme, so that the merchants have been defrauded and exhibitors have had to reimburse them.



The National Spotlight

ALBANY

The trend toward placement of the buying rights for Albany area theatres with large service offices in New York City took another turn when John Gardner announced that Affiliated Theatres, of Boston, would purchase film for his Turnpike drive-in at Westmere this season. Gardner will handle the bookings himself. Arthur Howard heads Affiliated Theatres. Brandt Theatres buy and book for a number of houses in this section, while Liggett & Florin do likewise for another group. . . . The engagement of Jean C. Conery, daughter of Mrs. Jean Conery Burgess, head of Conery Theatres, Ravana, N. Y., and the late Mitchell Conery, to Tom Pottenburgh, Ciena College basketball player, has been announced. Miss Conery, a nurse at St. Peter's Hospital in Albany, and Pottenburgh will be married this summer. . . . Variety Club's profit for Camp Thacher from the intersectional AAU boxing championships may reach \$5,000, chief barker Jules Perlmuter stated. . . . The Strand charged \$1 top for "King of the Khyber Rifles," its second CinemaScope presentation. . . . Fabian's Grand was among the theatres showing the revived "Quo Vadis."

ATLANTA

Charlie Lester, Southern district manager, National Screen Service, is back home after a spell at hospital. . . . Mrs. B. Finch, who resigned from UA accounting department sometime ago, has returned there. . . . Herman Silverman, Wometco Theatres, Miami, Fla., has returned there after a visit to Atlanta. . . . Gene Dyer, Monogram Southern's Charlotte branch manager, was in for a visit at the Atlanta branch. . . . The Starlight drive-in, Canton, Miss., has a new owner: W. R. Arnold. He was formerly with Alexander Films. . . . In for a visit were: O. C. Lam and son, Lam Amusement Co., Rome, Ga.; Sidney Laird and L. J. Duncan, Aldun Amusement Co., West Point, Ga.; Ed Duncan, theatres in Georgia, and W. Welch, Dallas, Ga. . . . Back at their Atlanta headquarters are the Katz boys, owners of the Kay Exchanges. . . . The stork passed over the home of Mrs. Betty Patterson, former secretary at Astor Pictures, Charlotte, N. C.

BALTIMORE

Henry Hornstein, Regent & Carver Playhouse theatres, is in an oxygen tent at home after suffering a heart attack some weeks ago. . . . Leon Back, Rome Theatres executive, has returned from a flying trip to California where he visited his mother. . . . Fred Sapperstein, Columbia office manager, is the proud father of a new baby daughter. . . . Bud Rose, UA salesman, has returned from Hartford, Conn., where he visited his mother. . . . Sam Tabor, Republic, has announced the marriage of his son, Neil, to Rhona Brenner. Young Tabor is a lieutenant in the Army. . . . Owen Schnepp, Century

assistant, has returned from Wilmington, Del., where he had been relieving Edgar Doob, manager of Loew's Aldine there. . . . Mrs. Grace Fisher, longtime Cumberland exhibitor, died in that city last week after an illness. Mrs. Fisher had operated the Maryland and Embassy theatres for many years. . . . Jack Sidney III, son of Loew manager Jack Sidney, has enlisted in the Air Force and is now stationed at Sampson Air Force Base, Geneva, N. Y. . . . Capt. Fred Schanberger, flew in from the Azores for a surprise visit with his father, J. Lawrence Schanberger, Keith's theatre.

BOSTON

More than 150 friends of Joe and Marion Cifre turned out for a gay farewell party for them at the rooms of the Variety Club of New England where a buffet supper was served. Joe was presented with a complete fishing tackle and rods while Marion received an imported French purse. The affair was staged as a good-bye gesture to the Cifres who are making their permanent home in Coral Gables, Florida. . . . George Kraska, foreign film importer, is fully recovered from his recent operation and is back at his desk on a regular schedule. . . . Maurice Green, officer of Middlesex Amusement Company, and Mrs. Green have left for two months' vacation in Hollywood, Florida.

. . . Mrs. Herman Rifkin staged a surprise birthday party for her husband, head of Rifkin Theatres and Allied Artists franchise-holder in New England, at the Hotel Statler for a few intimate friends. . . . Samuel Bomes, retired Providence exhibitor, died. His two theatres, the Hollywood, East Providence, and the Liberty, Providence, have been operated for the past few years by his sons, Edward and Milton Bomes, who survive.

BUFFALO

The gossip of the week along First Run Row was the outstanding business done at the Paramount with the more than 20-year-old WB re-issues, "Public Enemy" and "Little Caesar." These two oldsters rolled up a gross for seven days that would have been gratifying for a brand new super production. . . . D'Artega, one time conductor of Shea's Buffalo orchestra, in the days of Publix revues, conducted the Buffalo Philharmonic orchestra's Pop Concert last Friday evening in Elmwood Music Hall. . . . The Center theatre put on the closed circuit big screen Television show for the National Dairymen's Assn. the other morning. . . . Equipment has been ordered for the drive-in which the Hayman circuit interests of Niagara Falls soon will start constructing within the city limits of the Falls. . . . Martin Moskowitz, 20th Century-Fox district manager, was in town the other day for conferences with local branch manager Charlie Kosco. . . . Morrie Cheskin, son of Dave Cheskin, WGR music director and Variety club director, is a student manager at the Dipson Amherst theatre. . . . Perkins Theatre Supply has just completed the installation of stereophonic sound and an Astrolite wide screen in the Star theatre in North Tonawanda and a similar sound system and a PanoramaScope screen in the Plaza in Erie.

CINCINNATI

For the first time as long as can be recalled, two local suburban houses are in their fifth weeks of continuous showings, the Hyde Park Art theatre playing "Julius Caesar" and the Guild theatre showing "The Captain's Daughter." Downtown, Keith's is in the fifth week of the CinemaScope showing of "How to Marry a Millionaire." . . . Members of the Cincinnati Variety Club, Tent No. 3, and the newly-organized sister organization, the Ladies Auxiliary, took over the collection of the March of Dimes on the downtown streets for one day, January 25. . . . The Sherman theatre, in Chillicothe, Ohio, named after Camp Sherman for which it was primarily built during the first world war, has closed and will be razed. The town has two other theatres, the Royal and Majestic. . . . At Sidney, Ohio, the 1,240-seat Ohio theatre and the 390-seat Capitol theatre are being offered for sale by the Stanley-Warner Corporation, of Pitts-

(Continued on following page)

(Continued from preceding page)
burgh, Pa. . . . It is somewhat doubtful whether the 500-seat Dixie theatre, at Russellville, Ky., recently destroyed by fire, will be rebuilt, according to Mrs. Arthur Mitchell, the owner. . . . Nat Turberg, operator of the Palace theatre, in nearby Hamilton, Ohio, who recently was a medical patient in the Jewish Hospital, in Cincinnati, has practically recovered.

CHICAGO

Jack Kirsch, president of Allied Theatres of Illinois, has been appointed chairman of the Amusements Division of the Boy Scout fund drive for Chicago. . . . J. R. Gregory, of the Alliance circuit, is in Florida, having temporarily postponed his trip to South America. . . . Arthur Schoenstadt, head of the Schoenstadt Circuit, entered Michael Reese hospital for surgery. . . . Lou Harris, Alliance Theatres' maintenance chief, headed for Florida to visit with his daughter. . . . Cinema Lodge of B'Nai Brith has scheduled an Amateur Night in May. Suggestions for a name for the event will be welcomed by Nat Nathanson, who is helping to organize it. . . . At least 44 theatres in and around Chicago will be equipped for CinemaScope by the end of January. . . . Lowell Thomas, visiting in Chicago, dropped in at the Palace to look over Chicago's Cinerama installation. . . . Maurice Duke, film producer, was here to confer with Ralph Stolkin, who is interested in supplying financial backing, and Johnny Desmond, in line for the lead, on plans for a film based on the life of Russ Colombo.

CLEVELAND

A big drop in temperature over the weekend was reflected in a box office drop generally but not such as to discourage holdovers. "Julius Caesar," "Knights of the Round Table" and "The Living Desert" are all in their fifth week. . . . Ten deluxe first suburban houses opened Jan. 21 with "The Robe" with full stereophonic treatment including auditorium speakers. . . . Nat Wolf, who has been inactive in local show business since he resigned as Warner Ohio theatre zone manager, is back in business. He bought the Columbia theatre, Portsmouth, from the Stanley Warner Corp. The Laroy and Lyric in Portsmouth are retained by the SW chain. . . . Akron, which has been slowly recovering from a long movie slump, now reports that business is again on the down grade due to lay offs in the rubber industry. . . . Meyer Fine, Associated Circuit head, has been ill with a virus, but resumed his activities the beginning of the week. . . . Jack Silverthorne, Variety Club chief barker, says a 15 minute film of the club's Cerebral Palsy Foundation School, sponsored by the club, has been produced and will be available to group showing.

COLUMBUS

Robert Wile, executive secretary of the Independent Theatre Owners of Ohio, said that the projected one-track sound tests of "The Robe" probably will not be held. . . . The Columbus Citizen will conduct another Broadway theatre party the week of March 21 with Norman Nadel, Citizen theatre editor, in charge. The party will see several legitimate attractions plus Radio City Music Hall and Cinerama. . . . Loew's Broad will play its second CinemaScope picture, "Beneath the 12-Mile Reef" starting February

4. RKO Palace currently is showing its second CinemaScope picture, "King of the Khyber Rifles."

DENVER

Warner Bros. have moved their exchange to the other side of Film Row, at 2062 Stout St., and being pressed for space, have contracted with the Denver Shipping and Inspection Bureau for the shipping and inspection chores. . . . Mr. and Mrs. Fred Anderson, Eaton, Colo., theatre owners, spent three weeks touring western states. . . . J. J. Morgan, former branch manager for National Theatre Supply, and Mrs. Morgan, are recuperating from several week's illness. . . . Lou Astor, Columbia circuit sales manager, was in conferring with Robert Hill, branch manager, and the two made a sales trip to Albuquerque, N. M. Harold Green, Salt Lake City branch manager, was also in. . . . The Panhandle drive-in, Kimball, Neb., is being readied to open May 1. With a 250-car capacity, the drive-in is being built by the Panhandle Theatre Corp., composed of Kimball business men. . . . Roy Carlson, Metro shipper, underwent an operation at St. Anthony's hospital, and is recovering nicely.

DES MOINES

Two major changes have been announced on Des Moines' Film Row. Herbert Blass, former Minneapolis Warner salesman, has been named manager of the Des Moines Warner exchange. He replaces Leon Mendelson, who has resigned. Carl Olson, who was a salesman for Fox here, is the new manager of United Artists. He takes the place of Stan Dudelson. Dudelson goes to Detroit where he and his father, Moe, will take over the franchise for National Telefilms Associates in Michigan and northern Ohio. Dudelson will serve as sales manager. . . . The Schaller theatre at Schaller, has closed following the resignation of manager Francis Whalen. The Schaller recently changed from a six-night weekly operation to four nights a week in an effort to solve the financial problems of operation. . . . And in Independence, the Iowa also has been closed leaving just one theatre, the Malek, left in operation. No plans for the future use of the theatre have been announced by R. L. Felix, manager. . . . Curt and Elsie Bigley, owners of the Humeston at Humeston, have sold the business to Mr. and Mrs. Dave Martin of Leon. The Bigleys operated the Humeston for four years.

DETROIT

Big plans are afoot for the first anniversary showing of "This Is Cinerama" at the Music Hall. Possibilities include a visitor calavade. . . . "The Moon Is Blue" will open in its stage form at the Shubert February 14. So far no date has been set for film release although it has shown at nearby Pontiac with no excitement. . . . Broadway Capitol is doing top business with "Little Caesar" and "Public Enemy". . . . Space was made in the dailies for "The Eddie Cantor Story" with stories of the return from Hollywood of Brenda Abramson. Brenda, 14, who plays one of the five daughters is finishing school at Mumford High School. . . . United Detroit continues their policy of honoring outstanding kids in their theatres. Latest is Russell Langlet who pulled an eight-year-old girl out of Edison Lake. Russell was honored at the Mel.

HARTFORD

Doug Amos, Hartford district manager, Lockwood & Gordon Theatres, will return early in February from a month's tour of Florida and the Caribbean. . . . Bernard Menschell, partner, Community Amusement Corp., Hartford, has checked out of the Hartford Hospital, following eye surgery. Albert V. Lamo, brother of Ann Lamo, manager of the Webster theatre, Hartford, and Ben Lamo, formerly with Warner Bros. Hartford Theatres, has returned from a 14-month tour of Korea as a U. S. Army Special Service entertainer with the rank of corporal. . . . Sal Adorno, Jr., assistant general manager of the M&D Theatres, Middletown, Conn., has been named to the executive committee of the Middletown USO Campaign. The Adornos have long participated in community drives in that central Connecticut city. . . . UA has booked "The Joe Louis Story" into the 1800-seat Star theatre, Community Amusement Corp. subsequent-run house in downtown Hartford, for its northern Connecticut premiere. Attraction is initial first-run booking for the Star. . . . Local 84, IATSE of Hartford, the Hartford Stagehands' Union, will sponsor a two-and-a-half-hour vaudeville revue at the 3300-seat Bushnell Memorial Auditorium March 9, with proceeds going to the union's welfare fund, according to business agent Rube K. Lewis.

JACKSONVILLE

Jack Riggs, UA salesman, returned to Neptune Beach after a week in the Lake Okeechobee area. . . . Gene Hudgins, RKO office manager, reported that the first Florida bookings for the re-issue of "The Best Years of Our Lives" have been set for Miami and Miami Beach. . . . Maurice Shaaber, projection technician for Wil-Kin Theatre Supply, is back after completing the conversion of the Beacham theatre, Orlando, to CinemaScope. . . . Film Row visitors included Harold D. Popel, Telco Theatres, West Palm Beach, and R. L. Bangs, Florida theatre, Daytona Beach. . . . Mark DuPree, Daytona theatre, Daytona Beach, was here to see the new refreshment stands being built for his house by Allied Fixtures. . . . Doris Posten, former Columbia cashier, has moved to the UA office. . . . Crowded bookings on "Miss Sadie Thompson" have kept Paul Hargette, Columbia branch manager, busy in all parts of his territory. . . . Fred Hull, Metro branch manager, and Charlie Turner, salesman, were back from Miami to greet Jack Burns, of the New York office, and Rudy Berger, of the Washington office.

KANSAS CITY

"Knights of the Round Table" is in its fifth week at the Midland. . . . Harold Guyett, with Fox Midwest nearly 10 years, recently as manager of the circuit's Orpheum, has been appointed by Leon Robertson, city district manager, to the management of the Uptown, first run, succeeding Nick Sonday. Mr. Sonday resigned to become general manager of theatre operations for Consolidated Agencies Inc. . . . Donald Shriven, who was with Fox Midwest before his service in the Army, and now back from Korea, has been appointed manager of the Fairway, a suburban Fox Midwest first run, succeeding Roy Hill, now manager of the circuit's downtown Tower. . . . "Public

(Continued on opposite page)

(Continued from opposite page)

Enemy" and "Little Caesar," now running at the RKO Missouri, are getting favorable attention from commentators on local theatre offerings. . . . Second run of "How to Marry a Millionaire" began at the Fox Midwest's Plaza January 27. It is booked for other theatres later. . . . The third Cinema-Scope picture for Kansas City will be "Beneath the 12-mile Reef," at Fox Midwest's first runs in February. . . . "Julius Caesar" is in its second week at the Kimo.

LOS ANGELES

Paramount booker Ernest Kirkpatrick has resigned his post to take up new duties with the Hollywood Television Co. . . . In town on business was West Becker of the Cactus drive-in, Tucson. . . . Lloyd McCullough is the new office manager of the RKO office here, succeeding Frank Schindler, who was upped to sales manager of the San Francisco office. . . . Stanley Warner Corp. has re-opened the closed California, Santa Barbara. Completely redecorated, the latest in wide-screen equipment has been installed in addition to a new snack bar in the lobby. New pilot for the house is managing director Warren H. Le Compte, formerly of New Jersey, where he managed theatres for the Newbury circuit. . . . William Z. Porter, Allied Artists home office field representative, left for visits to the Chicago and other middle west exchanges. . . . The third annual Communion breakfast for members of the industry in the Los Angeles area will be held Feb. 14 at the Hollywood Palladium, following Mass conducted by Cardinal James F. McIntyre at the Blessed Sacrament Church.

MEMPHIS

"Miss Sadie Thompson," Columbia's 3-D film banned by censors in Memphis, was held over for a second week at Avon and Sunset drive-in at West Memphis, Ark., just across the river from Memphis. Large crowds of Memphians have driven to West Memphis to see the film. . . . Mayor Frank Tobey of Memphis has asked the city legal department to study the U. S. Supreme Court decisions that New York and Ohio bans of two films were unconstitutional. . . . Edwin Howard, Amusements Editor of The Press-Scimitar, suggested in his column that Memphis censorship laws be rewritten now. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., spoke before Memphis Lions Club and said the only censorship of movies needed was the Production Code. . . . W. O. Taylor, owner of Uptown at Dresden, Tenn., came to Memphis and bought 3-D equipment for his theatre. . . . Memphis Variety is organizing a large delegation of barkers to attend Variety International at Dallas March 22-25. . . . Howard Strange, formerly manager of Orpheum theatre at Fulton, Ky., has returned to this job to succeed R. M. Oliver, who is returning to Arkansas to make his home.

MILWAUKEE

The board of directors of Wisconsin Allied held a meeting last week. President Sig Goldberg appointed the committee for their annual convention to be held April 6-8 at the Schroeder Hotel here. . . . The board screened the short subject "Courtesy Is Contagious," which they recommended showing to all members of the Wisconsin Association. . . . H. Olshan, branch manager at the

Columbia exchange here, has sent out invitations to a preview showing of "It Should Happen to You." The preview will be February 9 at the Varsity theatre here. . . . Some 25 exhibitors from Wis. are planning to attend the National Drive-in convention, Feb. 2-4, at Cincinnati, Ohio. . . . The Colonial theatre suit here against eight motion picture firms, being tried in Federal court in Milwaukee, has been postponed until Feb. 2. . . . The National Screen Service office here, managed by John Mednikow, is finally getting a new coat of paint. The painting was finished this week, and is soft tones of grey.

MINNEAPOLIS

Bill Westerman, formerly with Reid H. Ray Industries, St. Paul, has been named booker at Warners, replacing Perry Smoot who will be salesman in South Dakota and southern Minnesota. . . . Jerry Safron, formerly of Winnipeg, Canada, has been named sales manager at Columbia replacing Bill Woods, who will handle city sales. . . . Ben Marcus, Columbia Midwest district manager, was in. . . . Leslie Bird, former booker at Universal, has been named assistant to Martin Stein, operator of the suburban Edina and Westgate theatres. . . . George Gould, operator of the Crystal at Glencoe, Minn., has been vacationing in the South. . . . J. A. Walsh, in charge of exchange operations for Paramount, was in. . . . Thomas Toussaint is the new assistant manager at the RKO Pan, Minneapolis. . . . Delores Fortier, clerk in the 20th-Fox division office, was married recently. . . . Richard Cvetic, formerly of Pittsburgh, has been named manager of the Lyric, Duluth, Minn., a Minnesota Amusement house.

NEW ORLEANS

Dixie Theatres Corp. shuttered the Louisiana, subsequent run theatre, Baton Rouge, La. and W. S. Taylor will shutter the Jean in Laurel, also a subsequent run theatre on February 21. . . . The Kenner Cinema, Kenner, La., in Jefferson Parish adjacent to New Orleans, was destroyed by an early-morning blaze on January 19. . . . Abe Berenson has been appointed exhibitor area chairman for "Brotherhood Week" campaign and Warner Bros. manager, Lucas Conner, the distributor area chairman. . . . Mr. & Mrs. E. W. Brundell, Brundell's Spook and Magic Show, were Film Row callers. . . . Lippert's general sales manager, Arthur Greenblatt, was here on a two-day visit with territory franchise owner, Harold F. Cohen, and personnel. . . . "Jubilee Trail," which had a world premiere at the Saenger before a jam packed house, is continuing to ring up top grosses in its second week.

OKLAHOMA CITY

"Three Young Texans" is now showing at the Harber and Plaza theatres. . . . "Beneath The 12-Mile Reef" was held over thru Jan. 26 at the Vaska theatre in Lawton, Okla. . . . "The Eddie Cantor Story" opened here at the Midwest theatre January 22. . . . "Forever Female" has been held over at the Tower. . . . Oklahoma Tax Commission report for the month of November, 1953, shows 284 returns and \$30,508.30 tax, as compared with 294 returns, \$32,483.04 tax for November, 1952. This indicates a decrease of 6.08 per cent. . . . Jake theatre, Shawnee, Okla., had a special Kiddies Matinee Jan. 16. . . . Transfer of operation of

the eight Sullivan independent theatres in Wichita, Kan., to the Consolidated Agencies of Kansas City was revealed by O. F. Sullivan, general manager. The transfer was effective January 28.

OMAHA

Hal Burright, owner of the Orleans, Neb., theatre, reported his wife was getting along nicely after a thyroid operation at Clarkson Hospital in Omaha. . . . Clarence D. Frasier, exhibitor at the Joyo theatre in suburban Havelock at Lincoln, will open with Cinema-Scope February 12. . . . Starlets Perry Sheehan and Kathryn Reed were in town in front of the Omaha theatre last week with a duplicate of the house on wheels used in "The Long, Long Trailer." . . . Ras Anderson replaced Dean Wattonville as head of the MGM shipping department. . . . Wide screen is being installed by Curil Schulte, Anthon, Ia., Star; A. G. Miller, Atkinson, Neb., Miller, and Walt Bardley, Neligh, Neb., New Moon. . . . A. W. O'Connell, until recently with United Artists as office manager, has rejoined Universal at Salt Lake City. He formerly was on the U-I staff at Los Angeles, Denver and Seattle, where he was branch manager. . . . Reggie Gannon, Schuyler, has become engaged to Patricia Peterson of Omaha.

PHILADELPHIA

Harry Dressler, Paramount salesman, has been assigned to the Harrisburg, Pa., territory. . . . Sam Sculli, Warner shipper, is now a booker at Columbia. . . . Jack O'Rear, manager of the Colonial, Harrisburg, Pa., announced the installation of a new wide-screen. . . . Tri-State Buying and Booking Service here is now handling Floyd Scheib's Halifax drive-in. . . . Donald P. Miller purchased the Fabian State, which has been closed for two years, and the Boyd Circuit's Cinema, both in Allentown, Pa., for conversion to commercial use. . . . John Schaeffer resigned from the sales staff of the independent Boxoffice Attractions film exchange. . . . Jack Beresin, chief barker of the International Variety Clubs, was named a member of the Greater Philadelphia Campaign Committee for the Union of American Hebrew Congregations. . . . Harold Brayson, manager of the Fox, in the Albert Einstein Medical Center for a slipped disk, with the same ailment confining Ben Zimmerman, manager of the Carman, to the Doctor's Hospital. . . . Cross Keys, closed for some time, has been sold by the Stanley Co. of America to Jack Feldman for \$90,000, for conversion to commercial use. . . . Dr. Harry Schad, head of the Schad Theatres, Reading, Pa., was re-elected second vice-president of the Reading Fair.

PITTSBURGH

Bad weather, "The Ice Follies," and three nights of the Sadler's Wells Ballet cut heavily into movie grosses this week, but "Paratrooper" did well enough to rate a

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(Continued from preceding page)

holdover in the J. P. Harris. That house looks for "Hell and High Water" as its next CinemaScope feature in a few weeks. . . . Film Row is mourning the passing of Jack Goldberg, head of the local United Theater Advertising Co., who died in Presbyterian Hospital. . . . Beverly Michaels due here soon to plug "Wicked Woman," scheduled for Loew's Penn. That house finally relinquished "Knights of the Round Table" after a healthy five weeks. . . . "Give the Girl A Break" giving the Ritz its second first-run in a row. . . . A "Cinerama Special" train brought 200 persons from Canton, including its Mayor, to Pittsburgh to see the feature at the Warner last Saturday.

PORTLAND

The worst snowstorm in 4 years and below freezing weather are cutting into box office take despite the strong product being shown. . . . MGM's Ted Gallenter in town for a couple of days from San Francisco publicity office. . . . MGM field man for the NW, Allan Wieder, accompanied him here. . . . Jack Braxton is starting Friday night amateur shows on the stage of his Bagdad theatre. . . . Louis Armstrong Revue is set for the Paramount theatre on a Vaudeville-film policy for a week starting Feb. 5. . . . Marty Foster has "Julius Caesar" booked for his 400-seat art theatre on a \$2.40 reserved seat policy. . . . Zolly Volchock, NW Releasing Corp., in town for a couple of days.

PROVIDENCE

The recent sale, and announced intention of razing the Carlton theatre, apparently gives Providence the dubious distinction of being the only city in the country, with a population in excess of 250,000 and a "drawing area" of close to 500,000, to boast only four first-run houses. A decided drop from the 14 theatres Providence once supported in the downtown area. . . . Herald "His Majesty O'Keefe," the Majestic used many teaser and spot ads throughout the run-of-paper sections in the local press. . . . "Hondo" held for a third week at the RKO Albee. . . . The Strand drew goodly houses with a double feature program which included "Prisoners of Casbah" and "Paris Model". . . . This city took on the appearance of a "ghost town" during the recent 2-day blizzard. Most downtown houses had sparse audiences; but a bitter cold wave following

on the heels of the snowstorm worked to the advantage of local exhibitors when hundreds of would-be shoppers and strollers sought the warmth and entertainment of the silver screen instead of "window-shopping."

SAN FRANCISCO

Al Dunn, at one time manager of the Orpheum, is now in the City and County of San Francisco Hospital. George M. Mann, president, Mann Theatre Service, is heading a committee negotiating for Dunn to enter the Will Rogers Memorial Hospital. Hulda McGinn of the California Theatres Association is chairman of the Dunn Fund Raising Campaign. . . . Juanita Flynn, secretary to Columbia sales manager, Mel Klein, is at Mt. Zion Hospital. . . . Hal Honore returned to the Sea Vue, Pacific Manor, as manager. He left there a few months ago to return to Fox West Coast Peninsula, Burlingame. . . . Charles M. Pincus, district manager, Blumenfeld Theatres, Stockton, has taken over supervision of the Motor Movies drive-in for the chain, replacing Joseph Huff. Dee DeWitt, former Blumenfeld manager in Pittsburgh, is managing Motor Movies, Stockton. . . . Pincus inaugurated a new Winter policy for Motor Movies—it will remain open weekends (Friday, Saturday and Sunday). . . . Golden State's State, Hayward, opened full time for run of "Martin Luther." When the picture leaves, State will return to Saturday only opening for the showing of Mexican pictures.

TORONTO

Yearly session of the Association of Motion Picture Producers and Laboratories of Canada will be held here Jan. 30 with S. Dean Peterson, president, in the chair. . . . First member of 1954 of the Motion Picture Theatres Association of Ontario is Leo Vaillancourt, owner of the Plaza at Chelmsford. New Association members are the Pembroke and Copper Cliff drive-ins, operated in season by Twentieth Century Theatres. . . . Reginald Gazeley, son of W. G. Gazeley, manager of the F. G. Spencer Company Limited theatres at Campbellton, N. B., has enlisted with the RCAF. . . . Nicholas DeCoste, operator of the Maple drive-in theatre, in N. S., was fined five dollars and costs for operating on Sunday. . . . Annual meeting of the IATSE, Local 400, in St. John, N. B., elected Louis J. McCourt as president. He succeeds Charles W. Chase. . . . Ottawa theatre managers

have had discussions with local newspapers regarding more favorable treatment.

VANCOUVER

Last year's slate of officers of the Canadian Picture Pioneers (B. C.) branch were all re-elected. They are: Bill Myers, president; Jack Zaitow, vice-president, and Steve Rolston, secretary-treasurer. Membership chairman is Jack Droy. . . . Purnell and Sons, who operate six theatres, mostly in Crows Nest Pass, District of Alberta, have added three more houses to the circuit. . . . Harry Pearson, stage manager at the Orpheum for 23 years, and president of Local 118 stage hands union for 30 years, and well-known for his efforts in the labor movement, died suddenly in his 75th year. He was a member of (B. C.) Canadian Picture Pioneers, and retired from show business a year ago. . . . Because of differences between the two families who own National Drive-In Theatres Ltd., their interests have been equally divided. It built and operated the 700-car Cascades drive-in near Burnaby. . . . Old time exhibitor Frank Bailey, who opened the Lux in Regina, Sask., back in 1908, died in his 83rd year. His son operates the moving picture house at Humboldt, Sask.

WASHINGTON

The Branch drive-in has installed the latest in 3-D equipment. . . . The Metropolitan and Ambassador theatres brought back a double bill "Public Enemy" and "Little Caesar." . . . On January 30th, in the East Room of the Mayflower Hotel, the Variety Club will have its traditional "Thank You" luncheon for the ladies who worked on the annual Welfare Awards Drive. Present will be members of the Board of Governors. . . . KB's Apex and Langley theatres are installing CinemaScope equipment. . . . Richard Carlson was in town on the 29th at the Women's Forum on National Security meeting. . . . Claude Ringer was installed as president of Local B-13, Shipping Room Union, for his sixth term.

Endicott Buys Two

The Endicott Circuit, operating theatres in Brooklyn and Long Island, in the New York area, has acquired leases from Raymond Theatres covering the Circle theatre, at Parkchester, in the Bronx, and the Globe, on Pelham Parkway South, also the Bronx.



MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Junior Knights of Round Table Fight Delinquency

FRONT page news in Sunday's New York Herald Tribune is the story of the organization of the "Junior Knights of the Round Table" to fight juvenile delinquency, announced at a first meeting for distinguished guests at the West Side Y. M. C. A. in New York City. Among those attending were Mrs. Robert F. Wagner, wife of the Mayor of New York, with her two boys, Robert, ten, and Duncan, six. And Jackie Robinson, of the Brooklyn Dodgers, with his son, Jack, age seven.

Any school boy under fourteen can become a member of the club upon application, if his nomination is properly approved by Knights in good standing, in any club chapter. The parent organization, sponsored by the national Y. M. C. A. boys' clubs, is designed to create fresh interest in the precepts and ideals of King Arthur and his Knights, to combat incipient juvenile delinquency, and carry out projects of special aid.

The knighting ceremony is complete with sword and buckler, and each young knight swears an oath of allegiance to the principles of good conduct, to hold himself true to the fellowship of Knights, in keeping with the Arthurian period in romantic history. All these things does he swear on the hilt of the good sword Excalibur, which defeats evil, protects the good, keeps the peace and fights for honor.

We could ask for nothing more in keeping with the urgent necessity and sincere purposes of our own Round Table, and we hope that 5,786 members of this international association of motion picture showmen will take steps to organize their local chapters. It has been fifty years since we read avidly of King Arthur's Knights and played diligently at these devices, back home in Pennsylvania. We thank Sir Emery Austin for sending us a new book of the old tales, so long in memory.

There is no question, much could be accomplished from this good beginning. Boys of this age will embrace and grow up with an idea so thrilling, so idealistic, so honorable, that it will help our problems of

A PLEA FOR CANADA

For some time, we've been worried over the fact that so many of our good advertising accessories, available to exhibitors in the United States, are not provided on any similar basis in Canada, where there are so many good showmen. Time and time again, we note things listed in pressbooks that are marked "Not available in Canada"—and we wonder if there isn't anything that can be done about it.

For instance, the excellent "economy mat" selling at 35c for small situations, which we so often praise under Selling Approach—is not be had, north of the border. They tell us that trailers are sold at a fixed price here, but for several times our price, when they reach the Dominion. Even pressbooks, given away freely in this country, are sometimes fifty cents each in Canada, if we are to believe the stories we hear. It's incredible—with so many good showmen, so hard at work, making business good by their own efforts.

Why not a National Screen Service of Canada, Ltd., with proper affiliations to obtain materials and to permit entry of these business-building aids, duty-free, into Canada, for the substantial benefit that will follow? Who will sit down in a meeting, to create a new organization with National Screen and Canadian partners in a necessary enterprise?

juvenile delinquency. The old-time western hero is fading, the new-type space-hero seems incredible, but the old-fashioned chivalry and bravery of King Arthur's Knights on the field of valour can make new history in motion picture theatres. Some smart merchandiser will hurry in with the accessories to match, for there is much equipment needed for the young Knights Errant. A cowboy star accounts for as much as \$22,000,000 a year in accessory sales of his trademarked goods at retail.

ANOTHER item of news of interest to Round Table members is contained in the New York papers over the weekend. It tells of a "Mothers' March on Polio"—and it launches a drive for the March of Dimes, not in motion picture theatres. But why not? Is it because the March of Dimes is losing its strong support from film industry? Does it mean that this old story has grown monotonous, to many in this business?

We jump to that conclusion because this excellent promotion, sponsored by Boy and Girl Scouts, is dedicated to Mother—and her fight to prevent polio. What could be more completely in line with our obligations in every community? Who is more vitally important to our future than Mother, who leads the family group as regular moviegoers? Perhaps we are unduly alarmed, but we think that we sense a diminishing interest in the March of Dimes in theatres, and that is where it should remain strong. Don't let down, in the current drive.

SUBSTANCE of all argument, for or against legal censorship, is contained in one small paragraph in last week's Herald. It told of the surplus turned into the state treasury by the Maryland State Board of Film Censors, who had revenue amounting to \$551,303 as their accrued income from censorship fees in 1953. There isn't a State Board of Censors anywhere in these United States that is as interested in *morals* as they are in *money*. Take the profit out of censorship, and the legal censors will silently disappear into the limbo of forgotten things. Maryland, or any other State government, will relinquish a half million dollars in revenue, if there is a fighting chance to keep that income flowing into the treasury. In Maryland 2,172 films were reviewed, and deletions were ordered in fifty, a total cost of over \$10,000 per subject so censored. Some day, we may discover that the Production Code shows a greater profit than the urgency of maintaining legal censorship before or after the fact. —Walter Brooks

'Jubilee Trail' in New Orleans

Hollywood stars, civic dignitaries, company and theatre executives, paraded down Canal Street in New Orleans, designated as "Jubilee Trail" by Mayor de Lesseps Morrison, for the grand premiere of Republic's new picture at the Saenger theatre.



Buddy Baer, the "handsome brute" of "The Jubilee Trail" is besieged by autograph seekers, standing in the rain for a glimpse of the Hollywood celebrities, as the parade reaches the Saenger theatre. At left, author Gwen Bristow autographs copies of her best-seller, at the Maison Blanche store.



Hon. de Lesseps S. Morrison, Mayor of New Orleans, presents an antique silver trophy to Herbert J. Yates, president of Republic pictures, to commemorate the world premiere. At left, Joan Leslie and Commissioner Douffer, change the name of Canal Street.



John J. Corbett, manager of the Glove theatre, Gloversville, N. Y., throws the switch that starts Cine-maScope as an audience attraction at Schine's home theatre, with Donald Schine, at far right.



Harry Wiener, manager of Schine's theatre in Oswego, N. Y., obtained 16 pressbooks on "How to Marry a Millionaire" and had his staff contributing to the complete campaign, as a new technique.

Max Cooper Wins Over His Public

Max A. Cooper, manager of Skouras' Cove theatre, Glen Cove, L. I., has been a frequent prize-winner in various contests of showmanship. We are glad to review the excellent campaign with which he became top winner in the Quigley Awards quarterly competition last Friday, because it was based almost entirely on public relations, and our judges proclaimed it the best community job they had seen.

This was an exhibit of what he does regularly over the entire year, but was limited to what actually had been done in the last weeks of the recent quarter. He had a blood bank, and it attracted plenty of newspaper notice, with news pictures of neighborhood folks, as promotion for "Sabre Jet." The Mayor and other civic leaders took part, and the military services were alerted to the occasion. He had a lobby stunt and a campaign for Greek Quake relief, with the cooperation of local organizations, and a cooperative opening of two supermarkets, for "Kiss Me Kate"—with no neglect of either premiere. He held a costume contest for Hallowe'en with the sponsorship of the Hobby Shop, and the ladies of the Glen Cove Film Committee.

The "Little League Champions" came in for their turn, and there were food give-aways, with local merchants cooperating. The Boy and Girl Scouts showed the public "how to kick in" for the polio drive, and 500 kids enjoyed an outdoor contest with the Lions Club as a sponsor. The local alumni of the prison camps took part in his program for "Stalag 17" and the Clothes for Korea Committee met at Neighborhood House, and conducted their campaign at the theatre. Youngsters contributed 12,650 pounds of clothing for Korea as a result of this organized effort. A free show at the Cove was "paid for" in clothing. There were art exhibits at holiday time, and blondes, brunettes and redheads participated in bathing beauty contests for sponsored prizes, as part of his schedule through the latter part of 1953. Football teams had their day to see "The Rose Bowl Story," and "The Quiet Man" was shown as a church benefit.

A photography tieup was known as a "This Is I" contest—if you find yourself in the newspaper picture, bring it to the theatre and say, "This Is I"—and get in free. Youngsters loved to be so grammatical, for tickets. Local girls vied to match Silvia Mangano's measurements in "Anna" and neighbors were asked to join record contests for guest tickets given by local shops to advertise current attractions. An "ad quiz" for "Botany Bay" was different, and Glen Cove's "Mother of the Year" was saluted. All in all, we've seldom seen so many ideas for public relations carried through so successfully, in one theatre.

SHOWMEN IN ACTION

Larry Graburn is happily installed at the Columbia studio in Hollywood, as assistant to Paul Lazarus, Jr., handling the source material for Columbia advertising from the cameras to the screen. Larry had a trans-continental job, as advertising and publicity director for Odeon Theatres, Ltd., across Canada, and we think he is well placed in his new capacity, on this side of the border.

Judge of Probate Joseph A. Adorno, son of Sal Adorno, Sr., of M. & D. Theatres, Middletown, Conn., is serving as chairman of the Middlesex County March of Dimes campaign, to top last year's figures.

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J., promoted a terrific tieup with the 165th Armored Field Artillery Battalion, New Jersey National Guard, as exploitation for "Take the High Ground," which resulted in news pictures in the Press-Journal.

Dan Krendel asks a pertinent question in his Ballyhoo bulletin from Famous Players-Canadian's Ontario "B" district. He says, "How late does your box office remain open . . . or perhaps one should ask, how early does it close?" It seems that some cashiers are in an awful hurry to get home.

Lou Cohen, manager of Loew's Poli theatre, Hartford, had a formal letter from the Board of Education, addressed to Senior High School Principals, attached to exhibits of material on "Knights of the Round Table" for English teachers and study groups.

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, has a tieup every year with the local Shrine, in a "Toys for Tots" campaign and it always results in lots of toys for under-privileged children, lots of business at the box office and lots of goodwill and good public relations for his theatre.

The I.F.E. advertising campaign on "The Golden Coach" which opened January 21st at the Normandie theatre, with a two-a-day, reserved-seat policy, was kicked off by a half-page advertisement in the New York Times, two weeks before play-dates. The picture will not be shown elsewhere in New York this season.

Ray McNamara, manager of the Allyn theatre, Hartford, had Joan Fontaine in town for the opening of "The Bigamist"—with police escorts, screaming sirens, syncopated ballyhoo!

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., is another who can find two colors on the press at the Moncton Transcript, and we'd like to see him experiment with two-color mats in placing co-op pages with local advertisers.

Bill Raulerson, manager of the Royal theatre, Blackshear, Ga., gives free tickets to the first 15 Plymouts, the first 15 Fords, etc., arriving on "Car Nights"—says it helps the snack bar.

Jim Darby, manager of the Paramount theatre, New Haven, had plenty of newspaper breaks for his opening of "Below the Twelve Mile Reef" as a new attraction in CinemaScope.

Olga Sharabura, only woman manager in the Famous Players-Canadian circuit, had a clever contest idea, to name "phobias"—as promotion for the juggler. Who would have thought that "Triskaidekaphobia" was "fear of Friday the 13th?"

Bernard Menschell, John Calvocoressi and Norman Maurello, of the Community Amusement Co., Hartford, gave the north Connecticut premiere of "The Joe Louis Story" some special treatment at the Star theatre, Hartford, with appropriate newspaper breaks.



Don Hartman, Paramount executive producer, and R. J. O'Donnell, Interstate Theatres head (rear, center), preside at a luncheon to set the world premiere of "Red Garters" at the Dallas Paramount and State theatres. Others pictured are Interstate's Frank Starz, William O'Donnell, J. H. Elder, Torrence Hudgins, Raymond Willy, Jim Skinner, Francis Barr, Al Lever, Conrad Brady, George Watson, Jack Chalman, Frank Weatherford, Dan Gould, Bill Farnsworth, C. H. Stewart, Bill Hellman, Dave Yates, Shorty Moss, Wally Akin, Truman Riley, Jim Neinast, Jack King, Fred Palmer, Lew Bray, and Paul Hudgins.

NEW YORK AND KANSAS TO SHARE QUARTERLY HONORS

Good judges, in this quarter, complimented us for a good display of showmanship, and left us with a clean-cut decision in favor of two contenders whom they nominated for top honors. Max Cooper, manager of the Skouras Cove theatre, Glen Cove, L. I., won their highest praise for his fine exhibit of worth-while public relations in a New York suburb, and Willis Shaffer was equally a winner with his campaign on "The Thief of Venice", which had extraordinary support by local merchants, at the Fox theatre, Hutchinson, Kansas. We are glad to honor both, for long sustained showmanship, and the applause of Round Table members for their contribution to these meetings.

The runners-up presented a problem, as is so frequently the case, for they were so very close, and it was hard to decide after the first two, who stood next in line. Charley Doctor, of the Capitol theatre, Vancouver, is more than alphabetical as the third choice of these competent judges. Following, in the usual order, were the seven Scroll of Honor winners, and they were breathing down each other's necks with the approval of those who viewed their campaigns. We can do no more than to cite them separately, as follows:

Charles Doctor, Capitol theatre, Vancouver, B. C., Canada.

Gerry Germain, Palace theatre, Jamestown, N. Y.

W. T. Hastings, Orpheum theatre, Denver, Colorado.

Al Jenkins, Vogue theatre, Vancouver, B. C., Canada.

Ralph Lanterman, Community theatre, Morristown, N. J.

Jacques Martin, Mercier theatre, Montreal, Que., Canada.

Victor Nowe, Hyland theatre, Toronto, Ont., Canada.

We were honored in this quarter with a wonderful exhibit of campaigns from Odeon theatres, across Canada, and the judges were impressed with the fine showmanship displayed, and the coordinated effort that was made with one fine picture, "A Queen Is Crowned." There was also a group of campaigns from New York circuit theatres, beyond the usual in both quantity and quality, and we are glad to see this increase of energy and enthusiasm.

Overseas, the winner was Douglas Ewin, manager of the Savoy cinema, Stourbridge, England, who has already been designated by D. J. Goodlatte, managing director of the Associated British Cinemas, Ltd., as the "champion manager of his circuit." Doug Ewin is well known, as a Round Table member and a Quigley Award contender, and we look forward to his early visit to New York, on the trip which he won in England as his award, over there.



Seldom have we had judges with qualifications superior to these showmen and executives who selected the quarterly award winners. They have seen many campaigns, over the years—and we were glad when they said that showmanship was improving. Left to right: Harry McWilliams, past president of AMPA now with Screen Gems; Harry Greenman, managing director of the Capitol theatre on Broadway, and Melvin C. Gold, advertising and publicity director for National Screen Service, in the New York home office.

4th Quarter Citation Winners

JOHN BALMER Strand Plainfield, N. J.	H. E. GEORGE Plaza, Dundee, Scot.	LEN MC GUIRE Odeon Port Arthur, Can.	IRVING SCHMETZ Forest Hills Forest Hills, N. Y.
AGATHA BERINGER Roosevelt Flushing, N. Y.	ADAM G. GOELZ Lido Michigan City, Ind.	ROY MC LEOD Hastings Vancouver, Can.	JERRY SCHUR Pelham New York, N. Y.
H. G. BOESEL Palace, Milwaukee, Wis.	DIANE GORDON Fulton Jersey City, N. J.	TONY MASSELLA Palace Meriden, Conn.	IRVING SCHWARTZ Interboro New York, N. Y.
JOSEPH BOYLE Poli, Norwich, Conn.	ART GRABURN Plaza, Vancouver, Can.	TOM MUCHMORE Canoga Canoga Pk., Cal.	HAROLD SHAMPAH Odeon, London, Eng.
JACK BRIDGES Victory, Timmins, Can.	BOB HYNES Mayfair Asbury Park, N. J.	PEARCE PARKHURST Drive-In Lansing, Mich.	AL SMITH Capitol Hamilton, Can.
ELLIOTT BROWN Odeon, Victoria, Can.	WALTER KESSLER Ohio Columbus, Ohio	GEORGE PETERS Loew's, Richmond, Va.	ROBERT SOKOL Broad, Columbus, Ohio
JOHN F. BURKE Fox, Brooklyn, N. Y.	JULES KOENIG Midway Forest Hills, N. Y.	OSWALDO ROCHA Plaza Rio de Janeiro, Brazil	JOE SOMMERS Kingston Kingston, N. Y.
JOSE CHENNAUX Columbia Pictures Brussels, Belgium	JOHN E. LAKE Savoy, Luton, Eng.	MORRIS ROSENTHAL Poli, New Haven, Conn.	MURRAY SPECTOR Teaneck, Teaneck, N. J.
JIM CHALMERS Odeon, Ottawa, Can.	E. C. LAMOUREX Palace, Windsor, Can.	GENE SANTARAMO State Jersey City, N. J.	TRACY STAMATIS Bayside, Bayside, N. Y.
G. C. DILLEY Ritz, Edgware, Eng.	NICKY LANGSTON Odeon, Brantford, Can.	G. SAVOIE Victoria Ossining, N. Y.	A. H. STODEL African Cons. Theatres Johannesburg, S. Africa
HARRY DUNK Odeon, Kingston, Can.	A. LOEWENTHAL David Marcus New York, N. Y.	F. B. SCHLAX Kenosha, Kenosha, Wis.	MRS. A. THOMPSON Park, Vancouver, Can.
JOHN ENDRES Calderone Hempstead, N. Y.	T. MURRAY LYNCH Paramount Moncton, Can.	EVAN THOMPSON Fox, Hackensack, N. J.	
AL FORD Odeon, London, Can.			

"The Hollywood Premiere" (And How It Grew!)

Seymour Morris points with pride, as he should, and we join him, in praise for Mel Gaitskill, manager of Schine's Paris theatre, Paris, Kentucky, for his phenomenal "Hollywood Premieres"—which he has demonstrated enough times to make almost any manager sit up and take notice. The latest one, for the benefit of the music department of Paris High School, met with wonderful success, and even brought Mel nice letters from the school superintendent and civic leaders as to how much they appreciated the feature. We've described it before, and it's really simple. The young folks impersonate the Hollywood stars they think they almost resemble, and the rest of the program goes through as if the stars had just flown in, by American Airlines, or something. 1500 tickets were sold in advance to a capacity audience, and no wonder, for even "Marilyn Monroe" was there, only this time—she was a boy! Almost convincing, too. The rest of the group of 25 "stars" were well taken off in serious style, but with wild acclaim, and to get news pictures and stories in the local papers.

"Coffee And" at 6 A.M. Sneak Breakfast Preview

Dick Newton, manager of the Paramount theatre, Portland, Oregon, served free coffee and doughnuts at six o'clock in the morning as an inducement to business and professional women, who got up that early to get their breakfast at the theatre, and see a sneak preview of Paramount's "Forever Female" with lots of time to get to work. The picture didn't really start until eight, but breakfast and gab session took up an hour in advance. Drama editors, who probably stayed up for it, liked the idea, and reported that a good time was had by all. More than 100 showed for early breakfast, in spite of freezing temperatures and six inches of snow. Every gal enjoyed her breakfast and the picture.

This Takes 40 Cakes

Jack Mitchell, manager of Schine's theatre in Auburn, N. Y., has sold a local bakery on the idea of starting a Birthday Club at the theatre, and he's really got himself a deal. The baker will assume the entire cost of the Club for a full year! Every child registered gets a birthday cake, on the nearest Saturday morning date, and a free ticket to the kiddie's matinee, 1900 are registered, so that means 30 or 40 cakes every week.



MANAGERS' ROUND TABLE SECTION, JANUARY 30, 1954

British Round Table

Q R. W. G. BENNETT, assistant manager of the Corona theatre, Great Crosby, Liverpool used blow-ups of the three stars in "Abbott & Costello Go to Mars" to good advantage. Pasting them on a large board, he displayed them in many different places the week before playdate. . . . C. F. BRODIE, who manages the Regal cinema, Barrow-in-Furness, obtained valuable publicity from the largest local dance hall for "Everything I Have is Yours," with colored posters placed on each of the music stands. . . . G. CHADWICK, manager of the Playhouse, Colchester, used a fake newspaper man who toured the town with headlined bills reading, "The Beast From 20,000 Fathoms Escapes." He also used a tape recording of the "Beast's" roar which had the people interested. . . . H. CLAYTON-NUTT, who manages the Broadway cinema in Eccles, built up interest in "The Captain's Paradise" in advance with a spread across two local newspapers and 6,000 throwaways. During playdate, a top of the newspaper page spread was used as a reminder that only three days remained to see the film—and this really did the trick! . . . R. J. CRABB, manager of the Lyric, Wellington, sends us photos of "Roman Gladiators" distributing heralds for "Quo Vadis" and of his Christmas gift distribution to Old Age Pensioners. . . . For "Young Bess," Assistant Manager W. S. CROSSAN of the Regal cinema, Kilmarnock, Scotland, arranged with one of the largest stores in town for a large window display which depicted both the first Elizabethan era and the present Elizabethan era. . . . JOHN W. ELLIS, manager of the Odeon theatre, Chester, had the full cooperation of the local Vespa dealers for "Roman Holiday," in which this little vehicle played so large a part. Fleets of Vespas toured the streets carrying theatre credit cards. . . . For "Take Me to Town," J. B. FENNER, manager of Queen's Hall, Newcastle, promoted a contest to find the loveliest local redhead, with a night on the town for two as the top prize. . . . P. H. GASTON, assistant manager of the Savoy, Sale, sent personal letters of congratulation to each of the children who were winners in the painting contest for "Master of Ballantrae."

Q DESMOND MCKAY, manager of the Playhouse, Galashiels, Scotland, accepted the challenge of the local newspaper editor to write something original and exclusive on "War of the Worlds" and gained 20½ inches with his first editorial. . . . Also from Scotland, we have C. G. MANHIRE's report of record business on "The Desert Song" at his Savoy theatre in Edinburgh. Sheet music from the film was displayed in radio and music shops and a thousand throwaways distributed. . . . G. R. MAPES, assistant manager of the Savoy, Stourbridge, proud of being the only Stourbridge cinema with a write-up in the entertainment column of the local newspaper on "Captain's Paradise" and "Three's Company." . . . S. V. MURDOCH, manager of the Gaumont theatre, Liverpool, placed a book in his lobby for names and addresses of those desiring to see "White Witch Doctor." A week before playdate, these 600 people were notified by letter that the film had been booked at their request. . . . And D. MOORE, assistant to Mr. Murdoch, tells about a story telling contest held at a local dance hall, in fifteen minute breaks between dances, with a plug for "Hans Christian Andersen." . . . SYDNEY L. SALE, manager of the Granada cinema, Dover, contacted every school in Dover and the surrounding area, resulting in groups of 50 to 500 attending his showing of "Conquest of Everest" and good press notices. . . . N. SCOTT-BUCLEUCH, manager of the Regent cinema, Norwich, arranged with the Chief Fire Officer to have the Fire Brigade van tour the city for ten days in advance of playdate with fire poster of "Quo Vadis." He also contacted schools and heads of religious organizations. . . . HAROLD SHAMPAN, who manages the Odeon theatre in Woolwich, London, sends several good campaigns and we regret space does not permit our reviewing all of them here. His photos of a town crier and man in King Henry outfit with parchment-like ad for "The Sword and the Rose" are proof of his good showmanship. . . . JOHN L. SMITH, manager of the Palace cinema, Arbroath, Scotland, arranged with a local dance hall for a crooning contest. Tunes from "She's Back on Broadway" were sung by the 50 entrants.

Q JOHN WALTER GERARD, who manages the Tasma and Memorial theatres in Coffs Harbour, N. S. W., Australia, sends details of his campaign on "A Queen Is Crowned" which won first prize in the Australian section of the J. Arthur Rank Showmanship competition for this film—a fine example of all-out exploitation. . . . L. F. HOLMAN, who manages the Ritz cinema in Hereford, used window displays, over-printed bags and a newspaper contest to good advantage for "Moulin Rouge." . . . D. HUGHES, manager of the Regal cinema, Cheltenham, promoted 3-D children's books from the publisher for "Fort Ti" and had the playdate officially announced in the panel of events at the Town Hall. . . . W. R. JENKINS, who is assistant manager at the Gainsborough cinema in Liverpool credits exploitation for brisk business on "The Story of Three Loves." Emphasis was put on the dancing sequence and a tieup arranged with the local school of dancing. . . . JOHN E. LAKE, manager of the Savoy cinema, Luton, used "All the Brothers Were Valiant" for his special New Year's eve midnight show which had been advertised with 3,000 throwaways. . . . H. LAYBOURNE, manager of the Odeon theatre, Southsea, promoted an effective window display of "The Caddy" in a local sports store who also provided most of the equipment used in his lobby display depicting a golf scene, grass matting and all! . . . For "Let's Do It Again," JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, promoted a waltz contest with a local dance hall and sends photos of the actual competition.

Q R. A. SQUIRES, manager of the Odeon theatre, Bilston, used a street parade to start his Christmas activities and had the cooperation of the largest local store, police, Scouts, etc., with a collection along the way for the old people's Christmas fund. . . . J. W. TURNER, manager of the Savoy cinema, Sale, had newsboys display posters for the "The Beast from 20,000 Fathoms" as they made their delivery rounds and also used throwaways. . . . MISS LILY WATT, who manages the Odeon theatre in Coatbridge, arranged with the local newspaper a week before playdate to make a special feature of "Forever Female" on their "Focus on Filmland" page. . . . D. H. WESTERN, assistant manager at the Regal cinema, Torquay, had three local swimming clubs participate in a diving contest in connection with his run of "Dangerous When Wet." . . . R. WHITE, manager of the Globe cinema, Stockton, distributed MGM's booklet, "The Story Behind 'Quo Vadis,'" to local schools. The company also supplied contest leaflets, first prize being a two weeks' tour of Italy, which helped the box office for "Quo Vadis." . . . J. W. WILKINSON, manager of the Haymarket cinema, Newcastle, concentrated on the theme song in "Blowing Wild." He arranged to have music shops play it the week previous to playdate and also played the recording in the lobby of the theatre. . . . G. C. WILLIAMS, manager of the Regent cinema, Chatham, says that every possible angle was put over for colossal "Quo Vadis." Local traders cooperated by giving customers Roman coins with their change, with the name of the film on one side. —W.T.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUIPMENTS with DeVry, Simplex and Century outifts, rebuilt like new. (Send for lists). Time deals arranged. Incar speakers w/4" cones \$15.95 pair w/junction box; underground cable \$59M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

OUTDOOR THEATRE MANAGER—ONE EXPERIENCED in publicity and concession operation. Family group insurance. Year around job. Midwest area. \$100 week. Reply in confidence. Tell all about your self first letter. BOX 2760, MOTION PICTURE HERALD.

THEATRE MANAGER—GOOD NEWSPAPER AD man and general exploitation. Small city in Chicago territory. Group insurance. Give full account of your experience. References used after interview and only if a deal. BOX 2788, MOTION PICTURE HERALD.

MANAGER, FIRST-RUN DELUXE THEATRE. Eastern Metropolitan City, for small independent circuit. State fully qualifications, previous and present employment, and salary desired. No applications will be considered without this detailed information. If you are aggressive and can do the job an excellent position and security await you, with ample opportunity for advancement. BOX 2761, MOTION PICTURE HERALD.

WANTED: THEATRE MANAGER BY WELL-established, independent circuit. Young energetic mid-westerner under 40, preferred, for "A" house operation, fully equipped with CinemaScope and 3D, in city of 50,000. Must have promotional ability, aggressiveness and imagination. References required. Call BRIDGEPORT 8028, or write Mr. E. Ruben or Harry Greene, Welworth Theatres, Minneapolis, Minn.

POSITIONS OPEN IN NEW YORK AND MASSACHUSETTS AREAS WITH EXPANDING CIRCUIT FOR DRIVE-IN MANAGERS. YEAR-ROUND EMPLOYMENT. DRIVE-IN EXPERIENCE DESIRABLE BUT NOT NECESSARY. WRITE STATING QUALIFICATIONS TO F. HARDING, 38 Church St., Boston, Mass.

SEATING

S. O. S.—SAVE ON SEATS! ALL TYPES THEATRE chairs from \$4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Canadian Pioneer Group Membership Up to 630

TORONTO: The past year has been the healthiest for the Canadian Picture Pioneers, it was revealed at the annual meeting of the Ontario branch here. Reports indicated that there was a membership of 630 across the country, with Ontario being the largest, with 207. Second position is held by Quebec, with 204, then Vancouver with 79, Winnipeg with 73, Calgary with 36, and the Maritimes with 31.

At the meeting, following the induction of two dozen new members, all with a quarter of a century service with the industry, a new board of directors was elected. The board will then elect officers. The directors are Nat Taylor, Tom Daley, Morris Stein, Harold Pfaff, Eddie Wells, Clare Appel, Dan Krendel, Frank Fisher, Bill Redpath, Hugh J. Sedgwick and Frank Vaughan. By a resolution passed by the

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley. Jr. 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS—FIT WAGNER, Adler, Bevelite signs, 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-81.25; 16"-81.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IMMEDIATELY AVAILABLE! SHORT FOCUS lenses for Wide Screens. Metallic all-purpose screens 90c sq. ft. Special apertures all ratios. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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DEVRIES BEAUTIFULLY REBUILT LIKE NEW. \$895; Holmes \$495. All dual outifts with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

COMPLETE THEATRE EQUIPMENT, EXCELLENT condition. Simplex projectors, arc lamps, \$900. HALL THEATRE, Sister Bay, Wis.

FOR BETTER BUYS—SEE STAR! PAIR DEVRY XDC Projectors, heavy bases. Suprex trim. Lampshades, complete, rebuilt, \$1,650. Simplex rear shutter mechanisms, six months guarantee, \$275 pair; Lenses and Screens at lowest prices; Strong Mogul 65 amperes Lamphouses, rebuilt, \$489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

FOR SALE—COMPLETE THEATRE EQUIPMENT in A1 condition. Everything required to open a theatre, from box-office to wall, including 1,400 upholstered seats, Western Electric sound equipment, two generators, frames, box-office, etc. Must be moved immediately. Any reasonable offer accepted. Theatre now in operation, New York City vicinity. BOX 2767, MOTION PICTURE HERALD.

THEATRES

NEGRO THEATRE IN SOUTH ALABAMA. FOR details write J. WATERALL, Mt. Vernon, Ala.

FOR SALE—350 SEAT THEATRE IN GOOD Michigan farming community. Owner in lumber business, wishes to sell at low price. Building new. Excellent opportunity. BOX 2763, MOTION PICTURE HERALD.

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MANAGER'S JOB WANTED. HEAVY SMALL town and first-run experience. Will travel and relocate. 38 years old, 16 years' experience. BOX 2764, MOTION PICTURE HERALD.

MANAGER DESIRES DRIVE-IN OR THEATRE. Experienced all phases of operation. Would prefer Ohio. Other locations considered. TERRY CALLAGHAN, 1509 Pearl St., Sandusky, Ohio.

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Adjourn Hearing on Schine Extension

BUFFALO: Hearing on motion by Schine Theatres, Inc., to extend time and conditions for disposal of 25 theatres has been adjourned by Federal Judge John Knight until March 1 on the consent of the Government and attorneys for the theatre circuit.

Schine, defendant in a 1949 anti-trust judgment was supposed to have disposed of 39 theatres in three years. Only 14 theatres have been sold, and the motion filed in Federal Court last July 24th, asks modification of that order.

Appearing in Federal Court here was trial attorney Joseph E. McDowell of the Anti-Trust Division of the Department of Justice. He said the Government is conducting an intensive investigation into the theatre holdings of the Schine chain, preparatory to answering the motion. He declined to amplify the statement.

William C. Esty Dies

William Cole Esty, 59, chairman of the board of the William Esty Co., advertising agency, died Thursday at his home in New Canaan, Conn. During World War I he was Western manager of "Motion Picture News" in Chicago.

The Product Digest

Top Banana

U.A.-Popkin—What-A-Man-Silvers

(Color by Color Corp. of America)

Someone got the bright idea of translating the bouncing Broadway hit "Top Banana" to the screen and it has come off in a riot of fun. The same cast from the play, led by Phil Silvers, is in this film version of the burlesque of burlesque. The proceedings are wild and swarming, make precious little sense but somehow add up to rocking bellylaughs.

A "show within a show" is the format of the story centering around a TV comedian who is zany and glib when his writers are around and zany when they are not. In the course of the story there pass in parade a number of songs, dances and acts, with dialogue dipping occasionally into the risque. The atmosphere that unfolds in Gene Towne's screen version is one typical of Broadway with its press agents, guys, gals and hangers-on. The highlight of the story is really the running series of machine-gun gags that are rattled off by Silvers. The backbone of the plot concerns Silvers' infatuation with a department store model, Judy Lynn. However, the tenor of Silvers' TV show, Danny Scholl, falls in love with her, resulting in a mirthful tangle. The resolution is a happy one all around.

Scholl, as the tenor, is handsome and has a pleasant and engaging manner. Miss Lynn is pretty and pleasing. Others in the free-for-all performing cast are Rose Marie, Jack Albertson and Johnny Coy.

The Harry M. Popkin presentation was produced by Albert Zugsmith and Ben Peskay and directed by Alfred E. Green.

The film is actually a photographed stage play with a frivolous disregard for the motion picture techniques.

Seen at a sneak preview at a New York neighborhood house where the audience roared with laughter. Reviewer's Rating: Very Good.

—MANDEL HERBSTMAN.

Release date, February, 1954. Running time, 100 minutes. PCA No. 16658. General audience classification. Jerry Biffle.....Phil Silvers
Betty Dillon.....Rose Marie
Cliff Lane.....Danny Scholl
Judy Lynn, Jack Albertson, Johnny Coy, Joey Faye, Herbie Faye, Walter Dore Wahl, Bradford Hatton, Dick Dana, Johnny Trama, Gloria Smith, George Marci

Beachhead

U.A.-Aubrey Schenck—Mission with the Marines

(Color by Pathe Color—Prints by Technicolor)

The release of "Beachhead," a carefully detailed drama about the island fighting in the South Pacific in World War II, may not seem particularly timely today, when wars have moved on in terms of place and enemy. It is, nevertheless, a graphic and exciting film and, properly exploited, should satisfy a large audience. To help in the selling are the names of its stars, Tony Curtis and Frank Lovejoy, and

the fact that it was shot largely on location in the Hawaiian Islands. It has the look and feel of the islands to an unusual degree.

The islands in this case are the Solomons, where the tide of the Pacific war first turned against Japan in 1942-43. The tale told is that of a mission of four Marines, headed by Sergeant Lovejoy, who made a diversionary attack on a small island near Bougainville to get plans on Jap minefields from a French planter. Two of the Marines, Skip Homeier and Alan Wells, are killed off early in the mission, leaving Curtis and Lovejoy to carry on alone. The success of this team is jeopardized by antagonism between the two, with Curtis blaming his sergeant for the high losses suffered by his outfit on Guadalcanal.

The hard feelings are intensified when they come upon Mary Murphy, the lovely young daughter of the planter, who leads them to her father. Both Marines develop strong attachment for the girl, who responds with most warmth to Curtis. In the process of getting back to the American lines, Miss Murphy's father is killed and Curtis and Lovejoy emerge with new mutual respect for each other.

While some of the dialogue is pretty self-conscious for Marine talk, the minute events of the jungle guerrilla fighting are always exciting and true. Stuart Heisler, director, has done a fine job in capturing the exotic nightmare quality of the events, rising out of strangeness of the enemy and the beautiful but deadly terrain. The film also has pace and suspense to spare.

Both stars handle their assignments with ease and honesty. Miss Murphy is extremely appealing in a very unlikely role. Others in the cast include Eduard Franz, as her father; Steamboat Mokuahi, as a Malanesian whose antipathy for the Americans is exceeded only by his hatred of the Japanese; Sunshine Akira Fukunaga, as a terrified Jap sailor lost on the island, and Dan Aoki, a Jap sniper who dogs the trail of the Marine group.

The film is an Aubrey Schenck presentation, produced by Howard W. Koch. Richard Alan Simmons did the screenplay, based on a novel by Richard G. Hubler.

Seen at the United Artists screening room in New York. Reviewer's Rating: Very Good.—VINCENT CANBY.

Release date, February, 1954. Running time, 89 minutes. PCA No. 16685. General audience classification. Burke.....Tony Curtis
Sergeant Fletcher.....Frank Lovejoy
Nina.....Mary Murphy
Eduard Franz, Skip Homeier, John Doucette, Alan Wells, Sunshine Akira Fukunaga, Dan Aoki, Steamboat Mokuahi

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

Gypsy Colt

MGM—Story of a Horse

(Color by Ansco Color—Print by Technicolor)

Eric Knight, who wrote the original on which the memorable "Lassie Come Home" was based, performed the same duty on "Gypsy Colt." Just as the former told of the adventures of a dog and his arduous trek back to his master, so the current film tells a similar story, but with a horse as the chief protagonist. While it has a somewhat obvious story line, it succeeds in conveying the close attachment between the horse and its mistress with feeling and tenderness.

In a drought-ridden region where money is at a premium, Ward Bond and Frances Dee are loath to tell their young daughter that her four-footed pride, Gypsy, has been sold as a potential race horse. The little girl takes the news intelligently and when the horse twice breaks away from his new owners to return to her, she admonishes him before he moves 500 miles away to a race track. But even with such a distance between them, Gypsy cannot forget her and once more breaks away and begins his tortuous journey back. The rest of the film details his adventures with a group of cowboys, some wild motorcyclists and a little Mexican boy, not to mention a variety of terrain. The haggard and exhausted horse returns home in time to meet the drought-breaking rain.

Donna Corcoran gets her first starring role and performs extremely well as the heart-broken child, while Bond and Miss Dee turn in their characteristically fine performances as her parents. But with all due respect to the humans involved, it is the horse who gives a truly amazing performance. He conveys the torture of thirst and exhaustion with unbelievable realism. While the picture may have more appeal for the bucolics than for the Broadwayites, there is no doubt that Gypsy would be admired anywhere.

The screenplay by Martin Perkeley is compact and not-overly saccharine. It was co-produced by William Grady, Jr., and Sidney Franklin, Jr., and directed by Andrew Marton.

Seen at the MGM screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, April 2, 1954. Running time, 72 minutes. PCA No. 16702. General audience classification. Meg MacLaine.....Donna Corcoran
Frank Macwade.....Ward Bond
Em Macwade.....Frances Dee
Larry Keating, Lee Van Cleef, Bobby Hyatt, Nacho Galindo, Rodolfo Hoyos, Jr., Joe Dominguez, Bobby Dominguez, Jester Hairston, Peggy Maley

Taza, Son of Cochise

U.I.—Peaceful Indian

(Color by Technicolor)

Having made several pictures dealing with various phases of the life of the famed Indian chief, Cochise, Hollywood, via Universal-International, now offers a story of his son who also wanted to follow in his father's peaceful ways. When dying, Cochise hands over the

(Continued on following page)

(Continued from preceding page)

leadership of his tribe to Taza, but the young chief faces many obstacles including his treacherous brother, the father of the girl he loves, the army and Geronimo.

How he manages to rid the Apaches of their war-loving faction and make the army understand their indigenous ways provides the crux of the story. When his brother and his followers begin their murderous activities, the cavalry allows Taza to set up his own police force to maintain order among his people. Geronimo, the most feared of all Indian warriors, is captured by the army and turned over to Taza to be guarded. But Geronimo has money with which he is able to buy guns and ammunition from some renegade white traders.

He and the others break out of the reservation and go on the warpath with the cavalry in pursuit despite their promise to let Apaches punish Apaches. Geronimo's forces ambush the troops and are about to annihilate them when Taza appears on the scene and, despite the broken promise, turns on the Indians and wins the battle. His brother is killed but Geronimo surrenders, which leaves room for him to carry on more nefarious deeds in another film.

What sets this aside from most Westerns is its 3-D photography. Much of the scenery is exquisite and with the aid of the extra dimension and the lovely color the film is a treat to behold. Otherwise it's a satisfactory Western with enough action and thrills to please its potential customers. Rock Hudson plays Taza with conviction and Barbara Rush is seen as the maiden he loves. Particularly good is Gregg Palmer as the cavalry captain who becomes Taza's staunch friend. Jeff Chandler, who has played Cochise several times in other films, appears briefly and unbilled at the beginning.

Ross Hunter produced, Douglas Sirk directed and the screenplay was by George Zuckerman from a story and adaptation by Gerald Drayson Adams.

Seen at the Universal screening room in New York. *Reviewer's Rating: Good.*—J. R.

Release date, February, 1954. Running time, 79 minutes. PCA No. 16741. General audience classification.

Taza.....Rock Hudson
Oona.....Barbara Rush
Captain Burnett.....Gregg Palmer
Bart Roberts, Morris Ankrum, Eugene Iglesias, Richard H. Cutting, Robert Burton, Ian MacDonald, Joe Sawyer, Brad Jackson, Lance Fuller

Highway Dragnet

Allied Artists—Melodrama

The names of the players—Joan Bennett, Wanda Hendrix, Richard Conte, Reed Hadley, Mary Beth Hughes, Frank Jenks, Iris Adrian—furnish an exhibitor playing this melodrama with a good deal of marquee material to go alongside a title that fits the picture well enough for practical purposes and ought to be quite a ticket-seller itself. With all these things in its favor, commercially, the attraction figures to prosper comfortably in spite of unlikelihood and overconfidence that might wreck a less soundly endowed attraction. Exploited with nouns and verbs, names and facts, rather than with adjectives, "Highway Dragnet" promises to make a pretty penny.

There is, it should be said right off, extremely slight, if any, resemblance between "Highway Dragnet" and "Dragnet," although both have to do with crime and punishment. The scene of the crime in the motion picture is Las Vegas, with the pursuit trailing over the desert to Barstow, California, and beyond to the Salton Sea, and the characters—both the baddies and the goodies—lift their voices above a monotone when excited and speak in complete sentences most of the time. There is positively no resemblance, coincidental or not, between Reed Hadley's portrayal of a cop in the picture and Jack Webb's in "Dragnet." Other differences between the two entertainments are equally sharp and too numerous to catalogue.

The script by Herb Meadow and Jerome Odlum, from a story by U. S. Anderson and Roger Corman, with additional dialogue by Tom Hubbard and Fred Eggers, isn't nearly as com-

plex as that many writers usually come up with. It has Conte charged with killing a woman in Las Vegas and escaping in a police car to the desert where he hitch-hikes a ride with the Misses Bennett and Hendrix, professional photographer and model, whose captor he becomes by force of a set of circumstances that gets thoroughly snarled before it comes out that Miss Bennett really did the killing.

Jack Jungmeyer, Jr., produced, under executive producer William F. Brody, and with A. Robert Nunes and Roger Corman as co-producers. Direction is by Nathan Juran.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, January, 1954. Running time, 71 minutes. PCA No. 16784. General audience classification.

Jim.....Richard Conte
Mrs. Cummings.....Joan Bennett
Wanda Hendrix, Reed Hadley, Mary Beth Hughes, Iris Adrian, Frank Jenks, Harry Harvey, Tom Hubbard, Murray Alper, Zon Murray, House Peters, Jr., Joseph Crehan, Tony Hughes, Bill Hale, Fred Gabourie

Turn the Key Softly

Rank-Astor Pictures—Fate Spins the Dice

An agreeable little picture of charm, sensitivity and irony has been turned out in J. Arthur Rank's "Turn the Key Softly." The story uses the dramatic device of having three women step out of prison after paying their debt to society, and then tracing their fortunes in the world of the free. As such the story spins out its interest on three points of a triangle.

First there is a flighty, good-time charmer, Joan Collins, who starts out to marry a bus conductor, gets detoured along the way when temptation beckons, but finally heads for the altar.

Next come the experiences of Yvonne Mitchell, an attractive young lady who went to prison in the first place because of misplaced love for a young man. She almost is taken in again by the man, but circumstances, in a highly melodramatic vein, rescue her from another mis-step.

Finally there are the adventures of a little Cockney lady, Kathleen Harrison, whose primary interest in life is her dog. When she gets separated from the animal, a desperate search ensues, resulting in tragedy for the lady.

The screenplay by Jack Lee and Maurice Cowan cleverly weaves together these diverse tales into a unified whole. Lee, who also directed, has elicited convincing performances from the cast. Maurice Cowan produced.

Seen at a New York projection room. Reviewer's Rating: Good.—M. H.

Release date, not set. Running time, 81 minutes. General audience classification.

Monica.....Yvonne Mitchell
David.....Terence Morgan
Stella.....Joan Collins
Kathleen Harrison, Thora Hird, Dorothy Alison, Glyn Houston, Geoffrey Keen, Russell Waters, Clive Morton

Killers from Space

RKO Radio—Science Fiction

"Killers from Space" is a variation on a theme which is becoming increasingly familiar these days. Produced and directed by W. Lee Wilder, the film is modest in all respects including imagination. Although it is an exploitable piece of merchandise, as is all science fiction, it will appeal principally to the kids and non-discriminating adults.

The screenplay by Bill Raynor, based on a story by Myles Wilder, has as its background the atomic bomb tests in Nevada. It opens with Peter Graves, a scientist working on the tests, observing one of the nuclear blasts from a jet plane. Just as his pilot is about to head back to the field, the controls jam and the plane heads to earth for a deadly crash. Graves, however, does not die, and several days later returns to the air base unable to remember or explain his survival and where he's been. The only clue is a gruesome scar around his heart.

It eventually is revealed that men from another planet, far more advanced than earth, have secretly arrived here and are preparing

the way for a full scale migration of their people to earth. Working from caverns beneath the salt flats they have been harnessing the energy given out by the atom blasts to grow gigantic reptiles and insects with which they plan to rid the earth of people. They saved Graves' life so that he might pass on information to them dealing with future atom blasts.

As might be expected, Graves has no end of trouble explaining the real story to the authorities and only convinces them of the diabolical plan after he has succeeded in destroying the invaders single-handed. Special effects of the film range from routine to good, while stock shots of the atom tests are used to fill out much of the footage. Some excitement is generated by the scenes showing the huge spiders, lizards and land crabs raised by the spacemen, while the spacemen themselves appear mighty earth-bound.

The little known cast performs as well as might be expected under the circumstances. Besides Graves, those featured are James Seay, a friendly but unbelieving military man; Frank Gerstle, a puzzled doctor; John Merrick, leader of the spacemen, and Barbara Bestar, as Graves' well-meaning wife.

Seen at the RKO screening room in New York. Reviewer's Rating: Fair.—V. C.

Release date, January 23, 1954. Running time, 71 minutes. PCA No. 16683. General audience classification.

Doug Martin.....Peter Graves
Colonel Banks.....James Seay
Dr. Kruger.....Frank Gerstle
Steve Pendleton, John Merrick, Barbara Bestar, Shep Menken, Jack Daly, Ron Kennedy, Ben Welden, Burt Wenland, Lester Dorr, Robert Roark, Ruth Bennett, Mark Scott

Dragon's Gold

U. A.—Melodrama

The producing, directing and writing team of Aubrey Wisberg and Jack Pollexfen have collaborated once again with "Dragon's Gold" the result. It's a talky, full-plotted melodrama about \$7,000,000 worth of missing gold. The action ranges from New York to China and the people involved are a wild, assorted crew of Oriental skullduggery-makers, the presence of many never explained. Many of the plot strands are left dangling and the element of a murder mystery is present but never utilized.

A bonding company sends one of its investigators to China to learn if one of its clients actually stole the \$7,000,000 as claimed by its supposed owner. As soon as he gets there, he's led into a series of murders and intrigues involving a man posing as his company's client, the client's wife and the man who claims ownership of the money. The plot machinations are too complex to be detailed here, but the latter party is the cause of all the trouble, greedily trying to collect the money from the bonding company as well as force the wife to reveal where her husband had hidden the gold. The villains are apprehended, the gold is found and love blossoms.

Hillary Brooke as the wife comes off best in this too-contrived story. John Archer plays the investigator with the proper amount of wisecracks and toughness. A large supporting cast do their best under the circumstances.

Seen at the United Artists screening room in New York. Reviewer's Rating: Fair.—J. R.

Release date, Not Set. Running time, 70 minutes. General audience classification.

Mack Rosster.....John Archer
Vivian Crosby.....Hillary Brooke
Noel Cravath, Dayton Lummis, Merrill Stone, Marvin Press, Eric Colmar, Frank Yaconelli, Wyatt Ordung, Reginald Singh, Roy Engel, Gilbert Frye, Leemoo Chu, Wong Ahtrane, Juney Ellis, Bruce Payne, Keith Hitchcock, Ernestine Barrier, Philip Van Zandt, Anthony Joachim, Mauritz Hugo, Charles Victor

FOREIGN REVIEWS

SECRET DOCUMENT—VIENNA

Arthur Davis—French with English Subtitles

"Secret Document—Vienna," an importation from France presented by Arthur Davis, is

good, old-fashioned spy drama with enough plot twists to end a dozen O'Henry-type short stories. Without these plot twists, in fact, the film itself would almost have to come to an end after the first reel. As it is, "Secret Document" goes on for 90 minutes with the effect of the plot twists dwindling rapidly towards the finish. It is a film for the art houses, but without any distinction to insure more than average reception.

The story opens in Switzerland in 1918, the closing days of the first great war, and follows the adventures of Frank Villard, military attaché to the Austrian delegation in Berne, and Renée Saint-Cyr, his French wife. Living in the neutral country, the two have been able to evade any claims which their own countries might make on their allegiances. Suddenly Villard is asked to perform a hazardous mission, aimed at putting into the hands of the French some highly secret (and bogus) Austrian military papers. Later, it appears he has been double-crossed by his superiors and he is shot as a spy.

Miss Saint-Cyr, seeking vengeance on her husband's murderers, returns to France and enlists as a spy against the Austrians. She eventually goes on to Vienna where she becomes a fabulously successful Mata Hari, only to discover that her husband is not dead as reported. By that time, of course, she is up to her pretty neck in espionage against her husband's country. Despite all this, a kind of happy ending is brought about.

Supporting the stars are Howard Vernon, as an Austrian colonel whose love of a pretty limb is as responsible for Austria's defeat as anything else; Nathalie Nattier, as a Viennese night club girl, and Georges Galley, as Miss Saint-Cyr's wry accomplice in her spy work. André Hagué directed the screenplay by André Legrand, based on a novel by Maurice Dekobra. Subtitles are adequate.

Seen at a New York screening room. Reviewer's Rating: Fair.—V. C.

Release date, Feb. 15, 1954. Running time, 90 minutes. General audience classification. Renée Saint-Cyr, Florence Henning, Rudolph Henning, Colonel Von Pennwitz, Howard Vernon, Nathalie Nattier, Georges Galley, André Valmy, Olivier Hussonot

FUGITIVE IN TRIESTE

I.F.E.—Italian with English Subtitles

A lot of action, romantic and melodramatic, is churned up in a Trieste locale in this Italian-made picture. Considered in the genre, it rates as a fair action thriller.

The story centers around the pursuit and capture by the Allied police of an Italian air force officer suspected of bombing a hospital ship. Mostly through the efforts of a sweetheart, Edda Albertini, a witness is dug up to prove that the bombing was not intentional, but rather the unfortunate consequence of being hit by enemy fire.

A four-way romantic angle has been put into the story involving the two above mentioned and the Allied officer, Carlo d'Angelo, and a Viennese beauty Doris Duranti. Plot involvements are also at hand, since the latter was once in love with the accused and is the mother of their child. Whether or not they were married is not made quite clear in the story.

After a series of chases, flights, capture, and the fall and rise of hope, the story culminates in a courtroom scene in which the protagonist is cleared and the way paved for love to triumph. This Astor Film has English subtitles.

The story by Camillo del Signore was under the directorial guidance of Guido Salvini.

Seen at the Cinema Verdi in New York. Reviewer's Rating: Fair.—M. H.

Release date, January 28, 1954. Running time, 83 minutes. Adult audience classification. Lida, Doris Duranti, Jacques Sernas, Giulio, Charles Fawcett, Vittorio Sanipoli, Alberto Bonucci, Giancarlo Sbragia, Gianni Bonagura, Ettore Gaipa, Vittoria Stagni, Massimo Girotti

ADVANCE SYNOPSIS

GORILLA AT LARGE (3-D) (20th-Fox)

PRODUCER: Robert L. Jacks. DIRECTOR: Harmon Jones. PLAYERS: Cameron Mitchell, Anne Bancroft, Lee J. Cobb. Technicolor.

MELODRAMMA. Anne Bancroft is a trapeze artist at an amusement park. To make her act more exciting, she decides to fall into the arms of Goliath, the troupe's ferocious gorilla. But she hires Cameron Mitchell to wear a gorilla suit and substitute for him. This makes her husband and his girl friend jealous. When murder strikes one of the workers, suspicion falls on Mitchell and Miss Bancroft's husband, Raymond Burr. Complications ensue when the gorilla escapes and another murder is committed. Burr confesses but the identity of the real murderer is a surprise to everyone. The climax finds the gorilla and the murderer at the top of a roller coaster with the police and Mitchell combining their efforts to capture the two.

OVERLAND PACIFIC (United Artists)

DIRECTOR: Fred F. Sears. PLAYERS: Jack Mahoney, Peggie Castle, Adele Jergens, William Bishop. Color Corp. of America.

WESTERN. The Overland Pacific Railroad is building through Comanche hunting ground with the Indians constantly attacking the workmen. Jack Mahoney is sent by the railroad to the nearby town of Oaktown to investigate. There he meets William Bishop, proprietor of the saloon; Peggie Castle, daughter of the railroad construction foreman; a wealthy cattleman and the sheriff. Bishop offers a bribe to the foreman to abandon the set route and go through Oaktown instead. He is killed before he can answer. It turns out that the sheriff, Bishop, the cattleman and several others are part of a conspiracy to keep the Comanches on the warpath so that the railroad will be diverted through Oaktown. After a showdown with the Indians who have captured the other badmen, Mahoney is able to have the original plan continue.

RIDE CLEAR OF DIABLO (Universal-International)

PRODUCER: John W. Rogers. DIRECTOR: Jesse Hibbs. PLAYERS: Audie Murphy, Dan Duryea, Susan Cabot, Abbe Lane. Technicolor.

WESTERN. Audie Murphy wants justice done when he learns that his brother and father were murdered by rustlers. The sheriff makes him a deputy. But it is the sheriff and the town's leading lawyer who were responsible for the murders. To rid themselves of Murphy, they send him out to bring in Dan Duryea, a notorious gunman. But Duryea takes a liking to him and warns him of the lawyer's gunman. The latter is ordered to kill Murphy but double crosses his cohorts. The sheriff tells Murphy it was the gunman who committed the murders but in the ensuing gunfight in which Duryea joins, the killer is killed. The other two villains then go after Murphy, resulting in their and Duryea's deaths. Murphy then starts a new life with Susan Cabot.

PARIS PLAYBOYS (Allied Artists)

PRODUCER: Ben Schwalb. DIRECTOR: William Beaudine. PLAYERS: Leo Gorcey, Huntz Hall.

COMEDY. Huntz Hall is mistaken for a missing French scientist who was working on a formula for a super rocket fuel. He is sent to Paris as a decoy for a group attempting to steal the formula. In Paris he poses as the professor and feigns amnesia for the benefit of the crooks. When the real professor returns, they are exposed as leaders of the plot. They force Hall and his buddy, Leo Gorcey, to work in the laboratory and to the amazement of all, they succeed in creating a liquid that blows the

place to bits and which proves to be a better formula than that of the real professor.

BITTER CREEK (Allied Artists)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Thomas D. Carr. PLAYERS: Wild Bill Elliott, Beverly Garland.

WESTERN. Wild Bill Elliott goes to Bitter Creek country to avenge the death of his brother, who, it is indicated, probably was killed by rival ranchers working for Carleton Young. Elliott meets Beverly Garland, who is engaged to Young. The latter hires a gunman to kill Elliott. With the aid of the girl and some friends, he is finally able to avenge his brother.

SON OF SINBAD (3-D) (RKO Radio)

PRODUCER: Robert Sparks. DIRECTOR: Ted Tetzlaff. PLAYERS: Dale Robertson, Sally Forrest, Vincent Price, Mari Blanchard. Technicolor.

ADVENTURE. Dale Robertson as Sinbad and his friend Vincent Price as Omar are captured for visiting the harem of the Khalif once too often. Meanwhile the Khalif learns that Tammerlane the Cruel is planning to destroy his city if he doesn't surrender it. However, two other prisoners of the Khalif promise to reveal a secret weapon to him if they are set free. Thus begins a whole series of adventures involving Sinbad, Omar and the Forty Thieves (all daughters of the original group).

SHORT SUBJECTS

BROOKLYN GOES TO CHICAGO (U-I)

Variety View (9343)

Comedian Phil Foster supplies the humorous running commentary in this travelogue of the Windy City as seen through the eyes of a citizen of Brooklyn. Shown are many scenes of interest and other items that make Chicago famous.

Release date: February 22, 1954 9½ minutes

THE DORSEY BROTHERS ENCORE (U-I)

Musical Featurette (8310)

The songs and entertainers featured in this musical short which brings Tommy and Jimmy Dorsey together again are: "Jazz Me Blues" by Dorsey's Dixieland Group; "Ain't She Sweet" sung by Gordon Polk; "Street Scene" danced by Earl Barton; "Yes Indeed" sung by Lynn Roberts; and "We'll Get It" played by the orchestra.

Release date: October 22, 1953 16 minutes

BOW RIVER VALLEY (U-I)

Variety View (9342)

Winding through the wooded valleys of Canada's beautiful Banff National Park is the Bow River Valley. This section of the Canadian Rockies as well as the various vacation playgrounds in the vicinity are illustrated.

Release date: January 4, 1954 9 minutes

SOCKO IN MOROCCO (U-I)

Walter Lantz Technicolor Cartune (9322)

Woody Woodpecker is in the Foreign Legion where he and his commander are guarding a dancing girl. One of the neighboring sheiks wants her for his harem and eventually steals her away. Woody goes to the sheik's palace and finally wins her back by disguising her so as to appear unappealing.

Release date: January 18, 1954 6 minutes

MAW AND PAW IN PLYWOOD PANIC (U-I)

Walter Lantz Technicolor Cartune (8331)

Maw and Paw have been saving 1,000,000 box tops of Hominy Grit Flakes and win a new home. However, the house must be assembled and after some difficulties they manage to get it up. But as the family enters, Paw dislodges a beam and the whole place collapses.

Release date: September 28, 1953 6 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2126-2127, issue of January 2, 1954.

Feature Product by Company starts on Page 2149, issue of January 16, 1954.

Color pictures designated by (c).

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

CinemaScope designed by (CS).

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	L. of D.	RATINGS	
				(S)=synopsis	Issue Page				
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109	AY	B	Very Good
Actress The (403)	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Affair with a Stranger (323)	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 8	1862	AY	A-2	Very Good
Alaska Seas (5313)	Para.	Robert Ryan-Jan Sterling	Feb., '54	78m	Jan. 23	2158			Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925	AYC	A-1	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (c) (407)*	MGM	Robert Taylor-Anne Blyth	Nov. 13, '53	101m	Oct. 17	2029	AM	A-2	Excellent
Annapurna (c)	Mayor-Kingsley	Documentary	Dec., '53	60m	Dec. 19	2110		A-1	Excellent
Appointment in Honduras (406) (color)	RKO	Glenn Ford-Anne Sheridan	Oct. 16, '53	79m	Oct. 31	2046	AY	B	Fair
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
Back to God's Country (color) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006	A	A-2	Good
Bad for Each Other (624)	Col.	Charlton Heston-Lizabeth Scott	Jan., '54	83m	Dec. 12	2101	AY	B	Good
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandits of the West (5243)	Rep.	Allen Rocky Lane	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	89m	Jan. 30	2165			Very Good
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	82m	Dec. 19	(S)2111			Very Good
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good
Beneath the 12-Mile Reef (c)									
(CS) (337)	20th-Fox	Terry Moore-Robert Wagner	Dec., '53	102m	Dec. 19	2109	AY	A-1	Very Good
Best Years of Our Lives	RKO	March-Loy-Andrews-Wright (reissue)	Feb., '54	170m	Dec. 19	2110			Superior
Big Heat (615)*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006	AM	B	Good
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good
Bigamist, The	Filmakers	Joan Fontaine-Ida Lupino	Dec., '53	80m	Jan. 2	2125		B	Very Good
Bitter Creek (5423)	AA	Wild Bill Elliott	Mar. 21, '54	83m	Jan. 30	(S)2167			
Black Glove (5305)	Lippert	Alex Nicol	Jan. 22, '54						
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997	A	A-2	Very Good
Blueprint for Murder, A (332)	20th-Fox	Joseph Cotten-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan., '54	81m	Jan. 9	2134		A-2	Good
Botany Bay (color) (5307)	Para.	Alan Ladd-James Mason	Nov., '53	94m	Oct. 3	2013	AMY	A-2	Very Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	94m	Jan. 16	2141			Good
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	88m	Jan. 16	2141			Good
Caddy, The (5302)*									
Calamity Jane (color) (311)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Camels West (c) (3D)	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045	AMYC	A-1	Excellent
Capt. John Smith & Pocahontas (c)	UA	Rod Cameron-Joanne Dru	Mar., '54						
Captain Scarlett (color)	UA	Anthony Dexter-Jody Lawrence	Nov., '53	75m	Nov. 21	2077	AY	A-2	Fair
Captain's Paradise (Brit.)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			Average
Carnival Story, The (c)	RKO	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	76m	Oct. 10	2021		B	Excellent
Cavalleria Rusticana (c)	Savini	Anne Baxter-Steve Cochran	Mar. 27, '54		Dec. 12	(S)2103			
Cease Fire! (5308) (3D)	Para.	Mario del Monaco	Dec. 26, '53	60m	Jan. 9	2134			
Champ for a Day (5211)	Rep.	Korean War	Jan., '54	75m	Nov. 28	2085	AY	A-1	Fair
Charge at Feather River, The (color) (3D) (223)*	WB	Alex Nicol-Audrey Totter	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Excellent
Charge of the Lancers (c)	Col.	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
China Venture (609)	Col.	Paulette Goddard	Feb., '54	74m					
City of Bad Men (color) (328)	Col.	Edmond O'Brien-Berry Sullivan	Sept., '53	83m	Aug. 29	1966	AMY	A-2	Good
City That Never Sleeps (5209)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
Clipped Wings (5320)	AA	Gig Young—Mela Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Column South (color) (320)	Univ.	Bowery Boys	Aug. 30, '53	62m	Nov. 28	2086		A-2	Good
Combat Squad (613)	Col.	Audie Murphy-Jean Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Command, The (C.S.) (c) (319)	WB	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average
Conquest of Cochise (color) (610)	Col.	Guy Madison-Joan Weldon	Feb. 13, '54	88m	Jan. 23	2157			Very Good
Conquest of Everest (Brit.) (c)	UA	John Hodiak-Robert Stack	Sept., '53	70m	Aug. 22	1957	AY	A-1	Good
		Documentary	Jan. 29, '54	78m	Dec. 12	2101			Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
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Cowboy, The (5308) (c)	Lippert	Documentary	Apr. 16, '54	69m	Jan. 9	2134		Excellent
Crazy Legs—All American (5224)	Rep.	Elorey Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	AMYC	A-1
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142		Very Good
Crossed Swords (color)	UA	Errol Flynn-Gina Lollobrigida	Not Set		Oct. 31	(S)2047		Good
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941	AY	A-1
Cruisin' Down the River (color) (606)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	A-1
D								
Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-1
Dangerous Mission (3D)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54		Dec. 12	(S)2102		Fair
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	Excellent
Decameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7	2061	A	Excellent
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981	AY	Very Good
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	Good
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949	AMYC	A-2
Donovan's Brain	UA	Lev Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10	2023	A	Good
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-2
Dragonfly Squadron (3D)	AA	John Hodak-Barbara Britton	Mar. 21, '54					Fair
Dragon's Gold	UA	John Archer-Hillary Brooke	Not Set	70m	Jan. 30	2166		Very Good
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	AYC	A-2
E-F								
East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	AMYC	Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	A-2	Very Good
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	AMYC	A-1
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023	AMYC	Fair
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	AY	A-1
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966		Average
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046	A-1	Good
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53					
Fanfan the Tulip (Fr.)	UA	Gerard Philipe-Gina Lollobrigida	Dec., '53	96m	May 23	1847		Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	April 25	1805	AYC	A-2
Fighter Attack (c)	AA	Sterling Hayden-J. Carroll Naish	Nov., '53	80m	Nov. 28	2086	A-1	Good
Fighting Lawman (5334)	AA	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014	A-1	Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m				
5000 Fingers of Dr. T, The (color) (604)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1
Flame of Calcutta (color) (603)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886	AY	Good
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	AY	A-1
Flight to Tangier (c) (2D-5331, 3D-5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030	AMY	Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m				
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Martita Hunt	Dec., '53	91m	Dec. 12	2102	A	Fair
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	B	Good
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m				
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	AY	Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927	B	Fair
Fortune in Diamonds (5317)	Lippert	Scott Brady-Mary Castle	Nov. 27, '53					
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853	AM	Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	A-1
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134	C	Good
From Here to Eternity (616)*	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	Excellent
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30	2167	B	Fair
G								
Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10	2022	A-2	Fair
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3	2014	AY	Good
Gentlemen Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	AM	Excellent
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	A-1	
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927		Average
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045	A-1	Excellent
Girl Next Door, The (c) (320)	20th-Fox	June Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	AMYC	Fair
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	AM	Good
Glenn Miller Story (c) (412)	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133		Very Good
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	Excellent
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157	A-1	Good
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	AMYC	Excellent
Golden Coach (c) (Ital.)	IFE	Anna Magnani	Jan., '54	105m	Jan. 23	2158	A-1	Very Good
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m			A-2	
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Mar., '54					
Gorilla At Large (c) (3D)	20th-Fox	Cameron Mitchell-Anne Bancroft	Mar., '54					
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Jan. 30	(S)2167	A-1	Good
Great Jesse James Raid (c) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Dec. 5	2093	AMY	Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	Aug. 22	1958	A-1	Good
Greatest Love, The (Ital.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	June 27	1886	AY	Good
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1
Gun Fury (c) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	A-2	Good
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165		Good
H								
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	A-1	Very Good
Hell and High Water (c) (CS)	20th-Fox	Richard Widmark-Bella Darvi	Feb., '54		Jan. 9	(S)2135		
Here Come the Girls (5309) (color)	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	AM	B
Highway Dragnet	AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166		Very Good
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	A-2	Good
Hondo (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	A-1	Excellent
Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23	2158	A-1	Good
Hot News (5327)	AA	Stanley Clements	Oct. 11, '53	61m	Nov. 28	2087		Good

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Houdini (color) (5223)	20th-Fox	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845	AMYC	A-1	Very Good
How to Marry a Millionaire (c) (CS)* (336)	Greshler	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070	AY	A-2	Excellent
Hundred Hour Hunt (Brit.)		Anthony Steel-Jack Warner	June, '53	84m	July 4	1902			Good
I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926	A	B	Fair
Inferno (color) (3D) (346)	20th-Fox	Robert Wayne-Rhonda Fleming	Nov., '53	83m	July 25	1925	AY	A-2	Excellent
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m					
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1	Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew	[reissue] July 15, '53	72m					
It Came from Outer Space (2D-335, 3D-322)	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1	Very Good
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141			Very Good
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958			Fair
J									
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037	AMY	A-2	Excellent
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jennifer (5407)	AA	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31	[S]2047	AY	A-2	
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Feb., '54	65m	Jan. 23	2158			Good
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Jan., '54	91m	Jan. 23	2157			Good
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013	AYC	A-1	Excellent
Johnny the Giant Killer (c) (5206)	Lippert	Animated Cartoon	June 8, '53	70m	July 4	1902	AYC		Good
Jubilee Trail (c)	Rep.	Vera Ralston-Forrest Tucker	Jan. 15, '54	103m	Jan. 23	2158			Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
K-L									
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m					
Keys of the Kingdom	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m					
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1	Good
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21	2077	AMYC	A-1	Fair
Killers From Space	RKO	Peter Graves-Barbara Bester	Jan. 23, '54	71m	Jan. 30	2166			Fair
King of the Khyber Rifles (c) (CS)	20th-Fox	Tyrone Power-Terry Moore	Jan., '54	99m	Dec. 26	2117		A-1	Excellent
Kiss Me Kate (c) (3D) (408)*	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045	AY	B	Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m					
Knights of the Round Table (c) (CS) (413)	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117		A-1	Superior
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7	[S]2063			
La Favorita (Ital.)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047		A-2	Fair
La Traviata (c)	Savini	Lucia Evangelis-Giulio Gari	Dec. 26, '53	60m	Jan. 9	2134			Fair
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062	AMYC	A-1	Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2	Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	April 4	1781	AY	A-2	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 11, '53	76m	Dec. 26	2119			Good
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989	AMYC	A-2	Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	AYC	A-1	Excellent
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m					
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021		A-2	Excellent
Living Desert, The (color)	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021	AMYC	A-1	Excellent
Long, Long Trailer, The (c) (416)	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133			Excellent
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030	AMYC	A-1	Good
Lucky Five (Ital.)	IFE	Aldo Fabrizi	Nov., '53	85m	Dec. 5	2094			Fair
Lure of the Sile	IFE	Silvano Mangano	Dec. 25, '53	74m	Jan. 9	2134			Good
M									
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2	Fair
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069	B	Excellent	
Man Crazy (239)	20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19	2110	B	Good	
Man from Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53	82m	Dec. 5	2094			Fair
Man from the Alamo (color) (328)	Univ.	Gleni Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1	Very Good
Man In Hiding	UA	Paul Henried-Lois Maxwell	Oct. 2, '53	79m	Nov. 14	2070	B	Fair	
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119	B	Fair	
Man of Conflict	Apex	Edward Arnold-John Agar	Dec., '53	88m	Dec. 26	2119			Fair
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006	AY	B	Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903	A-1	Average	
Martin Luther	deRochement	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919	A-2	Very Good	
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m					
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m					
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m			AY	A-2	
Miss Sadie Thompson (c) (3D)	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	A	B	Excellent
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1	Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966	A-2	Good	
Mr. Potts Goes to Moscow (Brit.) (5431)	Stratford	George Cole-Nadia Gray (reissue)	Jan. 10, '54	93m	Sept. 19	1998			Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks	Sept. 25, '53	70m					
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1	Very Good
Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Dec. 12	2102	B	Good	
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997	A	B	Very Good
Money from Home (c) (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	AMYC	A-1	Excellent
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869	C	Very Good	
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998	A	A-2	Good
Murder on Monday (Brit.)	Mayer-Kingsley	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022	A-1	Very Good	

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Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B	Good
My Heart Goes Crazy (Brit.) (c)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935		A-1	Average

N

Naked Jungle, The (c)	Para.	Eleanor Parker-Charlton Heston	Not Set		Dec. 12	(S)2103			
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	AY	A-2	Fair
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943	A-2	Good	
Night Without Stars (Brit.) (322)	RKO	David Farr-Nadia Grey	July, '53	75m	July 4	1902	A-2	Fair	
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	B	Good
No Escape	UA	Lew Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	A-2	Fair
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m					
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		A-1	Fair

O-P

O. K. Nero (Ital-Eng. dubbed)	I.F.E.	Silvano-Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B	Good
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135			
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m	Oct. 17	2031		B	Very Good
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Jan. 30	(S)2167			
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	57m	June 27	1887	AYC	Good	
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	87m	Dec. 26	2118	AY	Very Good	
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	80m	June 16	1869		Very Good	
Paris Express, The (Brit.) (c)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	Nov. 7	2062	A	Fair	
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Jan. 30	(S)2167	B		
Paris Playboys (5418)	AA	Leo Gorcy-Huntz Hall	Mar. 7, '54	62m	Oct. 31	2047		Fair	
Passionate Sentry, The (Brit.)	Fine Arts	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Dec. 19	2110	A-1	Good	
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Jan. 9	2133		Good	
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Aug. 8	1942	AY	Very Good	
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A		
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	May 16	1838	AY	A-2	Good
Powder River (c) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	Dec. 5	(S)2094	A-2	Good	
Prince Valiant (c) (CS)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54		Nov. 7	2062	A	Fair	
Prisoners of the Casbah (c) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Dec. 5	(S)2094	A-2	Very Good	
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53	64m	Nov. 28	2087	AY	A-1	Fair
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Sept. 5	1982			
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m					
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m					Fair

Q-R

Queen Is Crowned, A (Brit.) (c) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC		Excellent
Queen of Sheba (Ital-Eng.) (5325)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070	A-2	Fair	
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54						
Red Garters (c)	Para.	Rosemary Clooney-Jack Carson	Not Set		Dec. 12	(S)2102			
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118	A-1	Good	
Return to Paradise (c)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925	B	Very Good	
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54		Jan. 30	(S)2167			
Ride Vaquero (c) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	A-2	Fair
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m	Nov. 7	(S)2063			
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Feb. 28, '54						
River of No Return (c) (CS)	20th-Fox	Robert Mitchum-Marilyn Monroe	Mar., '54						
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m					
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	89m	Nov. 28	2086	AMYC	A-1	Good
Robe, The (C.S.) (c) (335)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	AYC	A-1	Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	AMYC	A-2	Excellent
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m					
Royal African Rifles, The (c) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015	A-1	Average	
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981			Fair

S

Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2	2125	AY		Good
Sabre Jet (c)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989		A-1	Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	A-1	Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917	AY	A-2	Excellent
Salome (c) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B	Excellent
Scandal at Scourie (c) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18	1798	AYC	A-1	Excellent
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166			Fair
Sea Around Us, The (c) (403)	RKO	John Derek-Wanda Hendrix	July 11, '53	61m	Jan. 17	1686	AYC	A-1	Very Good
Sea of Lost Ships (5213)	Rep.	Robert Mitchum-Linda Darnell	Feb., '54	85m	Oct. 31	2046	AMYC	A-1	Good
Second Chance (c) (3D)* (403)	RKO	Cesar Romero	July 18, '53	82m	July 18	1919	AMY	A-2	Very Good
Shadow Man (5316)	Lippert	Rex Allen	Oct. 16, '53						
Shadows of Tombstone	Rep.	Alan Ladd-Jean Arthur	Sept. 28, '53	54m	Oct. 10	2022			Good
Shane (c) (5225)*	Para.	Steve Cochran-Carole Mathews	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
Shark River (c)	UA	Jean Simmons-Robert Mitchum	Nov., '53	80m	Nov. 7	2062	AMYC	A-2	Fair
She Couldn't Say No	RKO	Van Johnson-Joanne Dru	Feb. 15, '54	89m	Jan. 16	2141		A-2	Good
Siege at Red River (c)	20th-Fox	Paulette Goddard	Feb., '54	82m	Dec. 19	(S)2111			
Sins of Jezebel (c) (5225)	Lippert	Paul Henreid-Patricia Medina	Oct. 23, '53	74m	Nov. 28	2086		B	Good
Sirens of Bagdad (c) (540)	Col.	Dan Duryea-Frances Gifford	June, '53	72m	May 16	1837	AY	B	Good
Sky Commando (542)	Col.	Richard Conte-Linda Christian	Sept., '53	69m	Aug. 22	1958	AY	A-1	Fair
Slaves of Babylon (525) (c)	Col.	Mickey Rooney-Eddie Bracken	Oct., '53	82m					
Slight Case of Larceny, A (334)	MGM	Jane Wyman-Sterling Hayden	June 5, '53	71m	May 9	1830	A	B	Good
So Big (307)*	WB	Maria Schell-Marius Goring	Oct. 31, '53	101m	Oct. 3	2013	AMYC	A-1	Excellent
So Little Time (Brit.)	MacDonald	Kathryn Grayson-Walter Abel	July, '53	89m	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Patricia Roc-Anthony Steel	Aug. 15, '53	101m	July 18	1917	AY	A-1	Excellent
Something Money Can't Buy (Brit.)	Univ.		Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair

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Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4 1902		A-1	Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Peggie Castle	Apr. 3, '54	70m	Jan. 30 [S]2167			
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28 2087	AY	A-1	Good
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6 1861	AY	B	Very Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4 1902			
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16 2142		A-2	Excellent
Stage Door (483)	RKO	Kath.Hepburn-Ginger Rogers (reissue)	Aug. 5, '53	120m	May 9 1829	AY	A-2	Excellent
Stalag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	Aug. 15 1949	A	A-1	Fair
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	84m	Oct. 17 2030	AY	A-1	Fair
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Mar. 7 1749	AY	A-2	Very Good
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Nov. 14 2069		A-2	Good
Stranger on the Prowl	UA	Paul Muni-Joan Lorring	Nov. 2, '53	82m	Aug. 8 1943	AY	A-1	Average
Stranger Wore a Gun (3D) (c) (605)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 1 1934	AYC	A-1	Good
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	July 4 1901	AYC	A-2	Very Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m				
T								
Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23 1846	AYC	B	Very Good
Take the High Ground (color) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26 2006	AY	A-2	Very Good
Tanga Tika (color)	Schafer	All Native Cast	Nov., '53	75m	Oct. 10 2022		B	Excellent
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18 1918	AYC	A-1	Fair
Taza, Son of Cochise (c) (410—3D, 411—2D)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30 2165			
Terror on a Train (402)	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25 1926	AY	A-1	Good
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5 2093			
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53	62m	Nov. 14 [S]2071		A-1	
Those Redheads from Seattle (color) (2D-5329, 3D-5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26 2006	AY	A-2	Very Good
Three Girls from Rome (Ital.) (Eng. dial.)	I.F.E.	Lucia Bose-Cesetta Greco	Aug., '53	85m	Aug. 1 1934		A-2	Very Good
Three Sailors and a Girl (c) (314)	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28 2085	AY	B	Good
Three Young Texans (c)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16 2142			Fair
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9 1829	AY	A-2	Excellent
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7 2061	AMYC	A-1	Good
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26 2207	A	B	Good
Time Gentlemen Please (Brit.)	Union	Eddie Byrne-H. Baddeley	Sept., '53	79m	Oct. 10 2022			
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1 1935		C	Good
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3 2014	AYC	A-1	Excellent
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30 2165			Very Good
Topeka (5325)	AA	Bill Elliott	Aug. 9, '53	69m	Sept. 19 1998			Fair
Torch Song (c) (405)*	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3 2014	AY	A-2	Good
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5 1981		A-1	Fair
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reissue)	Nov. 7, '53	126m				
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17 2030	AY	A-2	Fair
Tumbleweed (color) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21 2077	AMYC	A-1	Very Good
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Not Set	81m	Jan. 30 2166			Good
Twonky, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27 1887			Poor
U-V								
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5 2094			Fair
Untamed Breed (614)	Col.	Sonny Tufts-Barbara Britton (reissue)	Sept., '53	79m				
Valley of Headhunters (608)	Col.	Johnny Weissmuller	Aug., '53	67m	July 25 1926	AY	A-1	Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9 1830	AY	A-2	Good
Veils of Bagdad (color) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3 2014	AY	B	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18 1917	AY	A-2	Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12 1989	AM	A-2	Fair
Vigilantes Terror (5422)	AA	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17 [S]2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m				
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12 2102		C	Good
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20 1878		B	Fair
W								
Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14 2069	AY	B	Very Good
War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12 2101	AY	A-1	Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28 1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4 1903	AY		Good
White Hell of Pitz Palu	I.F.E.	Hans Albers	Nov., '53	75m	Nov. 21 2077			Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20 1877	AYC	A-1	Very Good
Wicked Woman	UA	Beverly Michaels-Richard Egan	Jan. 8, '54	77m	Nov. 28 2087		B	Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26 2118	A	B	Good
Wings of the Hawk (c) (2D-336, 3D-330)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5 1981	AY	A-2	Very Good
Without Reservations (484)	RKO	Claudette Colbert (reissue)	Aug. 5, '53					
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54					
X-Y-Z								
Yank in the R.A.F. (367)	20th-Fox	Tyrone Power-Betty Grable (reissue)	Nov., '53	97m	Dec. 5 2094			
Yellow Balloon (5430) (Brit.)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Nov. 14 2070		A-1	Fair
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m			A-2	Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8 1942			Good
Yukon Vengeance (5331)	AA	Kirby Grant-Mary E. Kay	Jan. 17, '54	68m	Jan. 16 [S]2142			

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